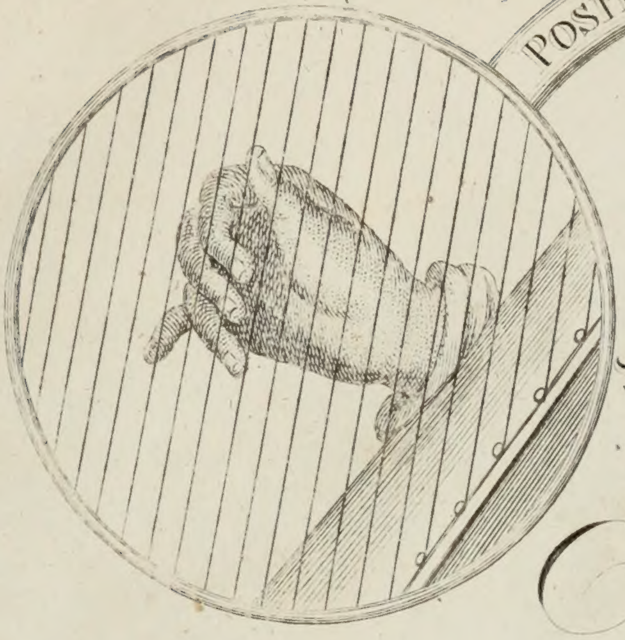
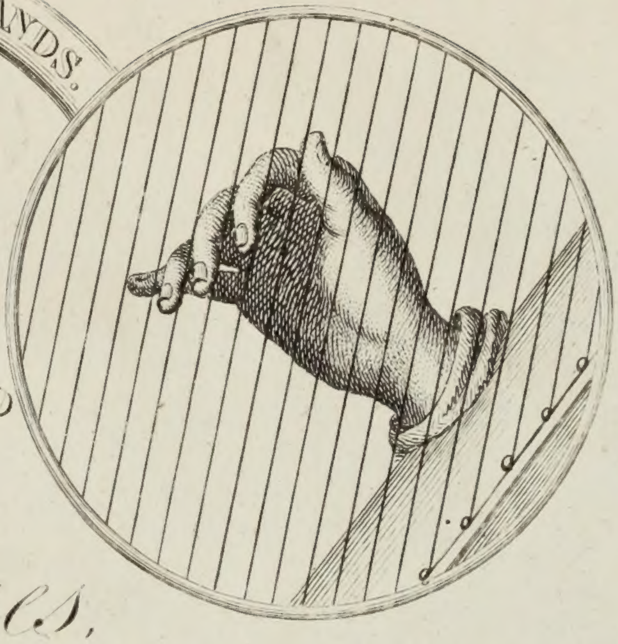
Changing

POSITION OF THE HANDS.

Fixed





Seventy Two

Exercises,

For the

Harp,

To which is added a

CAPRICIO,

Including an Abstract of the whole Work

the Fingering by

M.r *Dizi,*

Composed & Dedicated to the Amateurs,

BY F. FIORILLO.

Op. 41.

Price One Guinea

London Printed & Sold by Preston, at his Wholesale Warehouses, N.o 97, Strand;

Where may be had the greatest variety of Harp Music

By Dizi... Krumpholtz... Newbourg... Demar.. &c.&c.

Observations.

I leave it to the Intelligence of the Performer, to enter into the Spirit of the different Movements, in the following Exercises, (which frequently change time,) according to the Passages & Stile in which they are written.

By Mr. Dizi's advice, I have not employed Les Sons Harmoniques, Etouffe Egrattigner &c. in the course of this work, having observed to me, that by so-doing he must have given up the rules of Fingering; neither has he made use of the method of Sliding, nor the fourth or little finger for the following reasons, first, that if two, three, or more notes are allowed to be played with the Thumb he saw no reason why the whole study might not be so performed, secondly, if an Octave can be played with three fingers & thumb, it surely is as easy to execute with the same, Seven, Six & Five notes, without requiring the assistance of a finger, which by nature, is too short. ___ See Exercise No. 30.

By desire of Mr. Dizi, I must request Amateurs not to be discouraged, should they at first find some of the fingering difficult. _ Perseverance will soon convince them of the advantage resulting from his method; as he has employed those fingers, hitherto neglected; by which means they are strengthened and equalized with the others.

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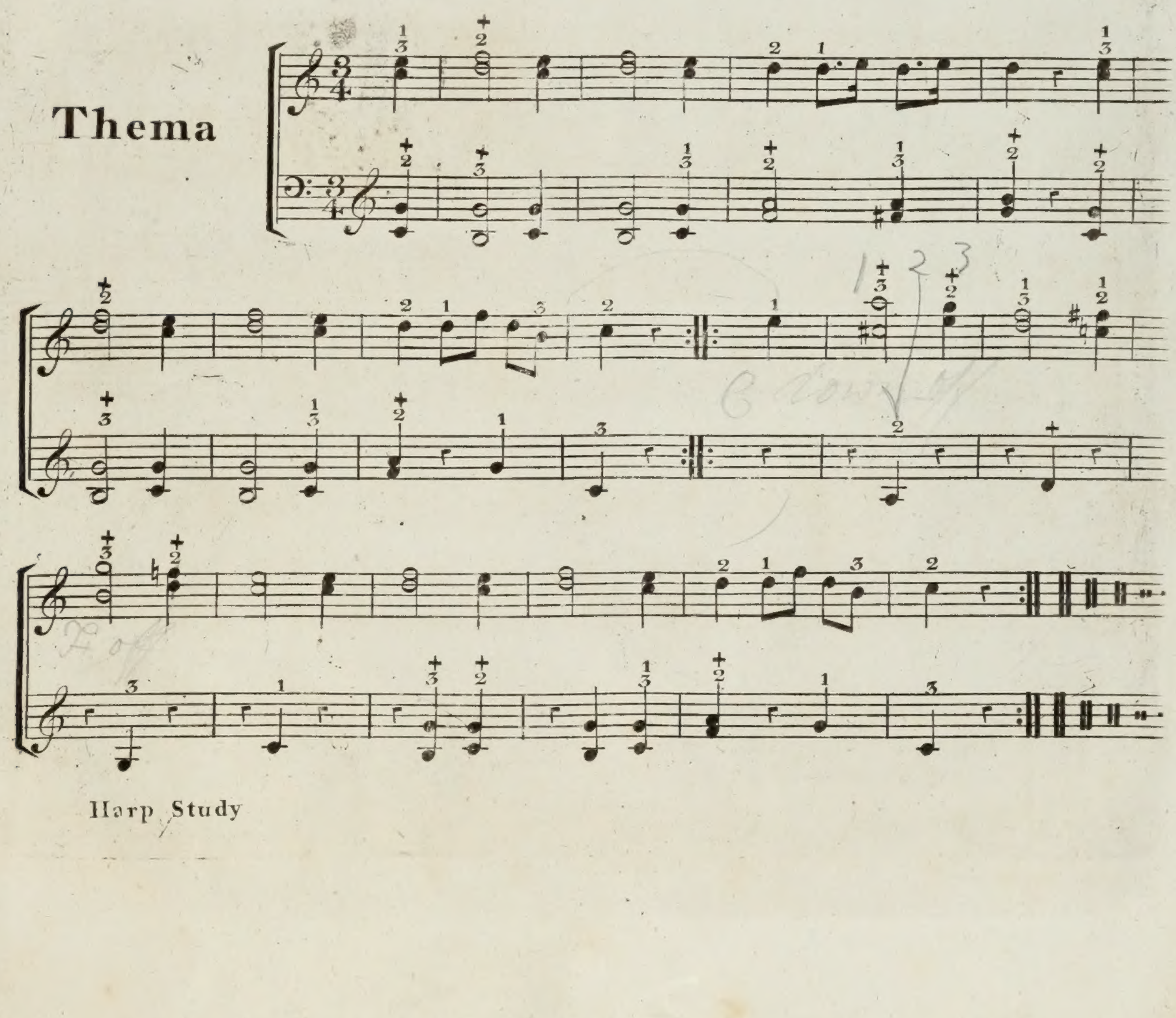
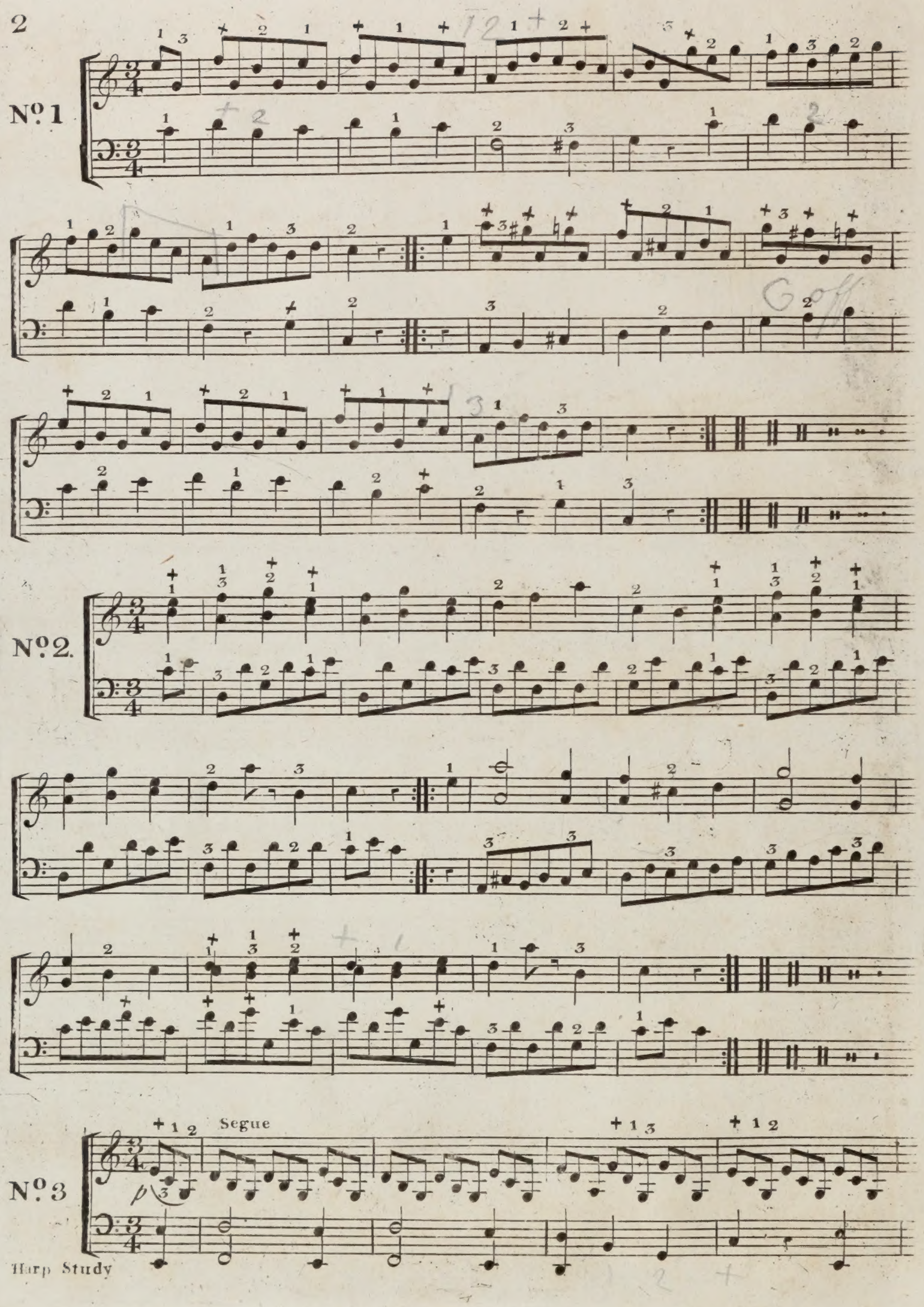
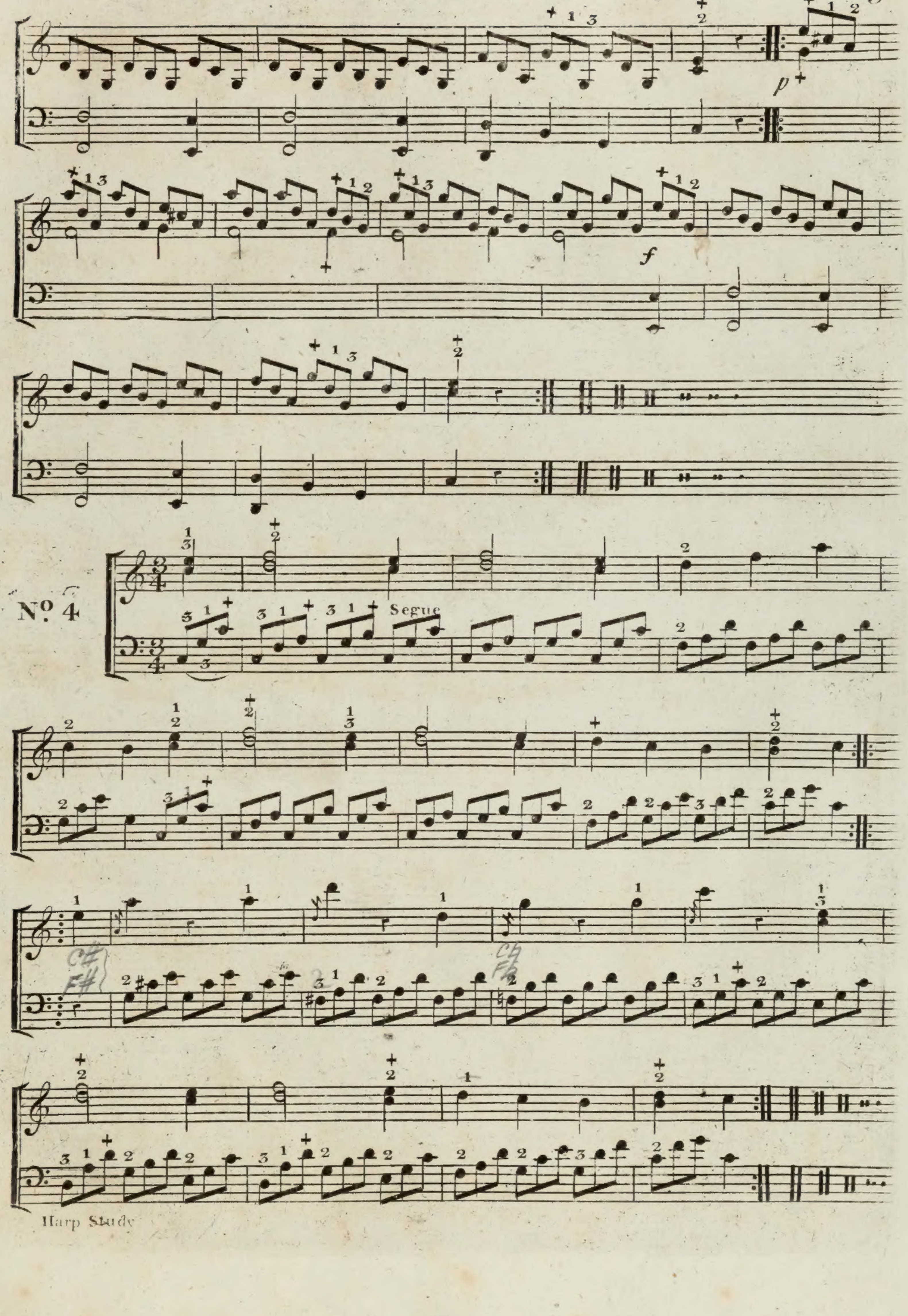
Study, for the Harp.

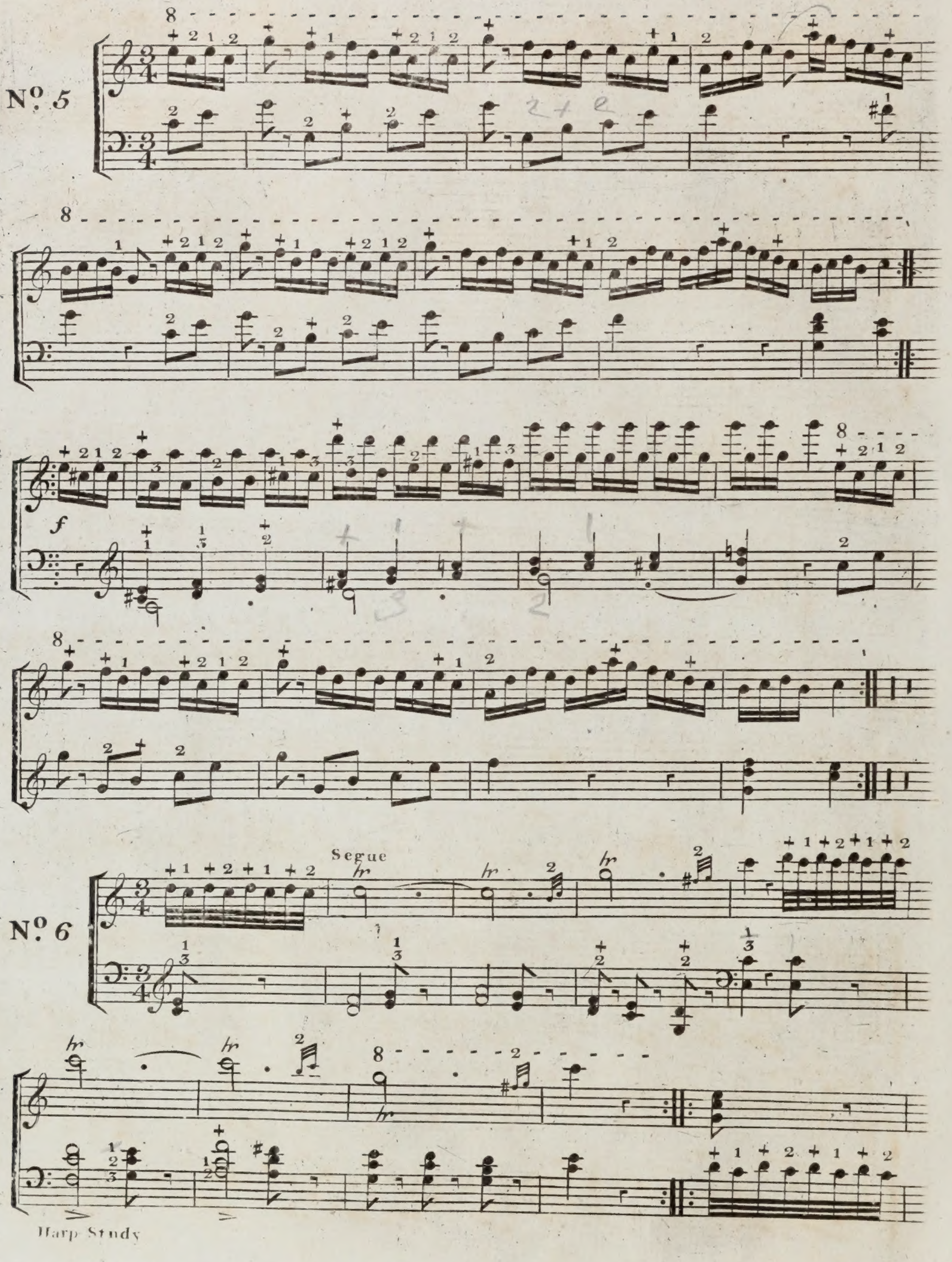
bserve the word Segue signifies that the Passages & Fingering are to be continued until a change is mark

Thema




Nº1
Nº2.
Nº3
Segue
p


p
f
No. 4
Segue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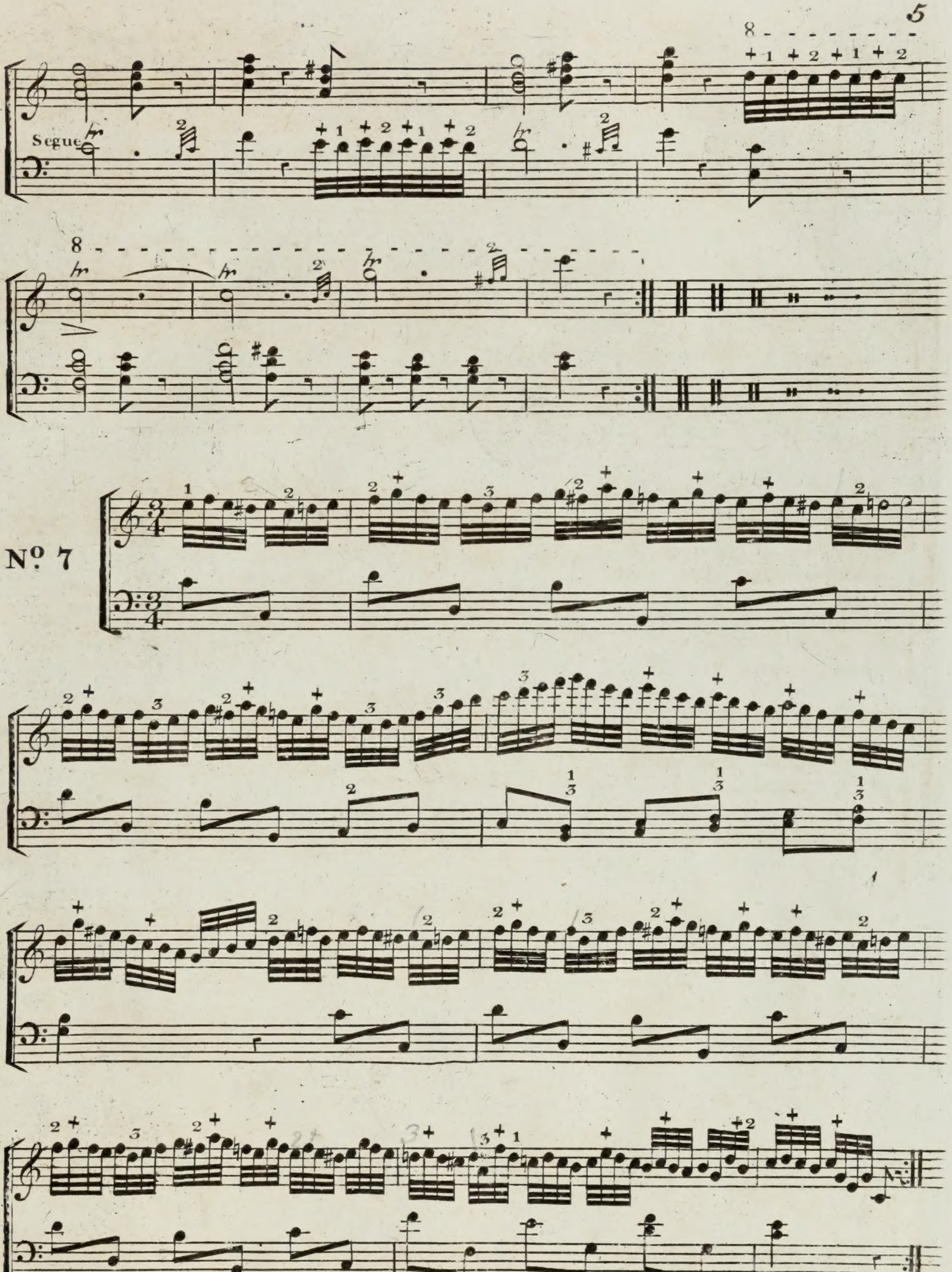
No. 6
Segue


Segue
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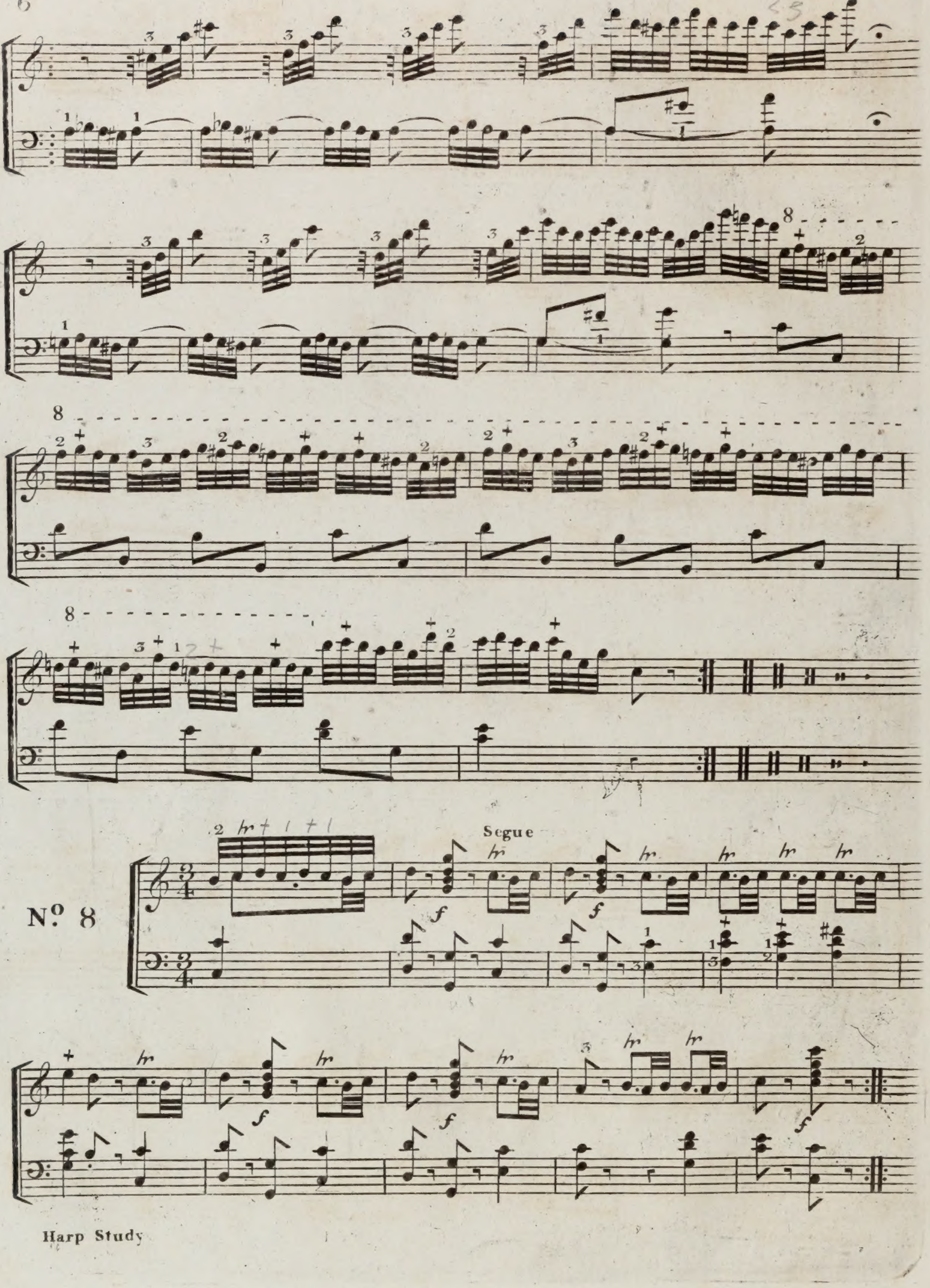
Segue
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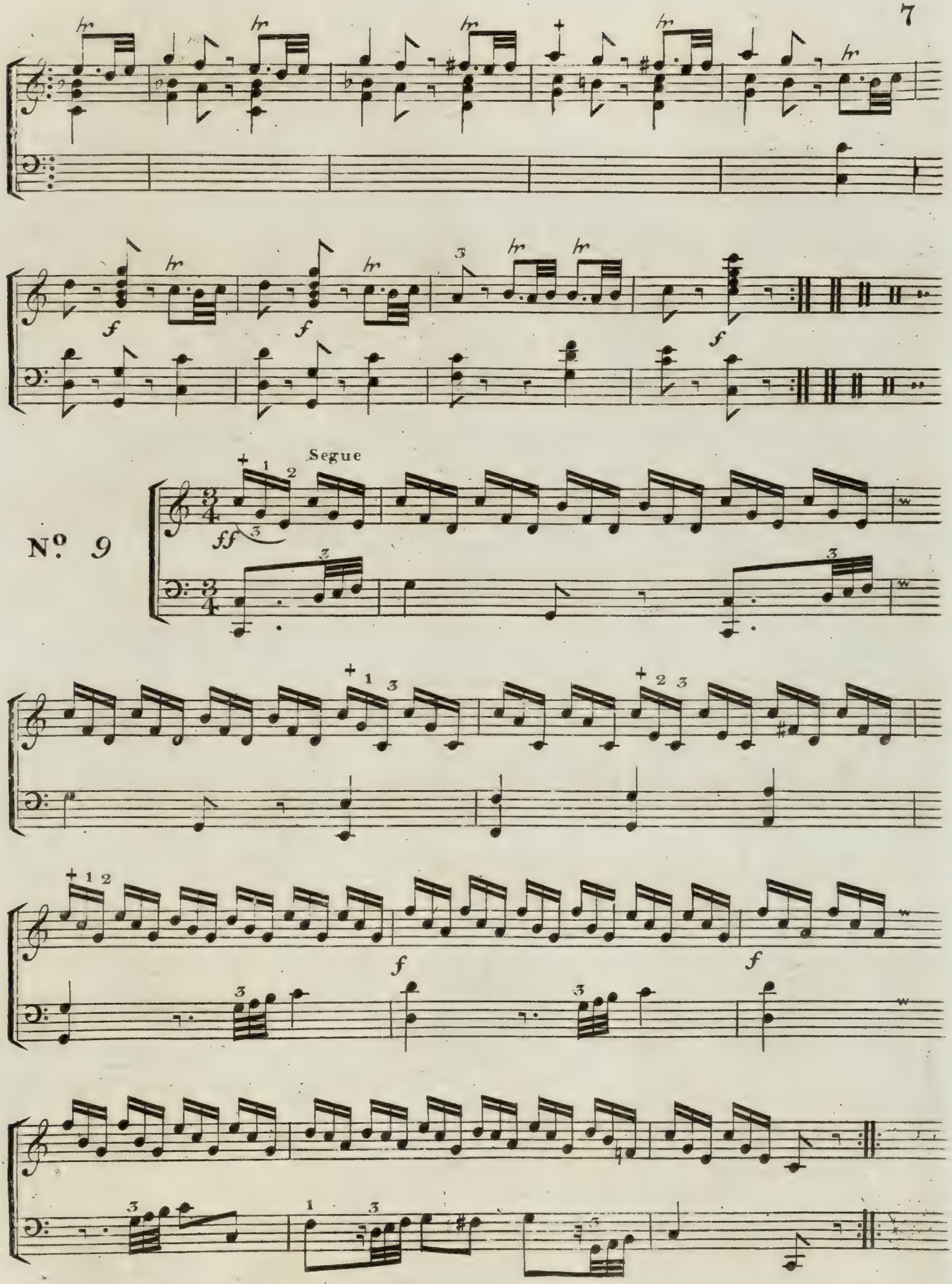
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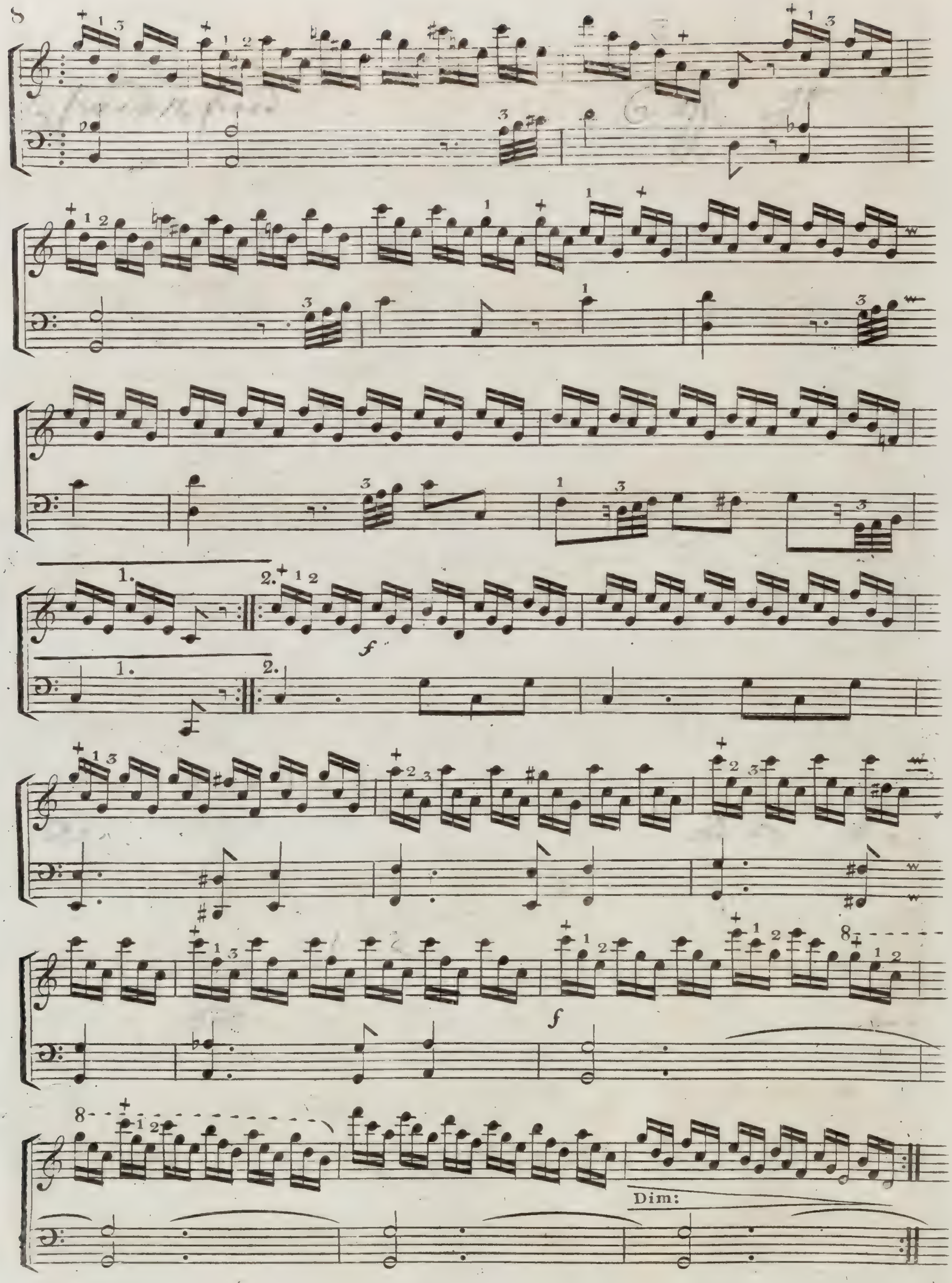
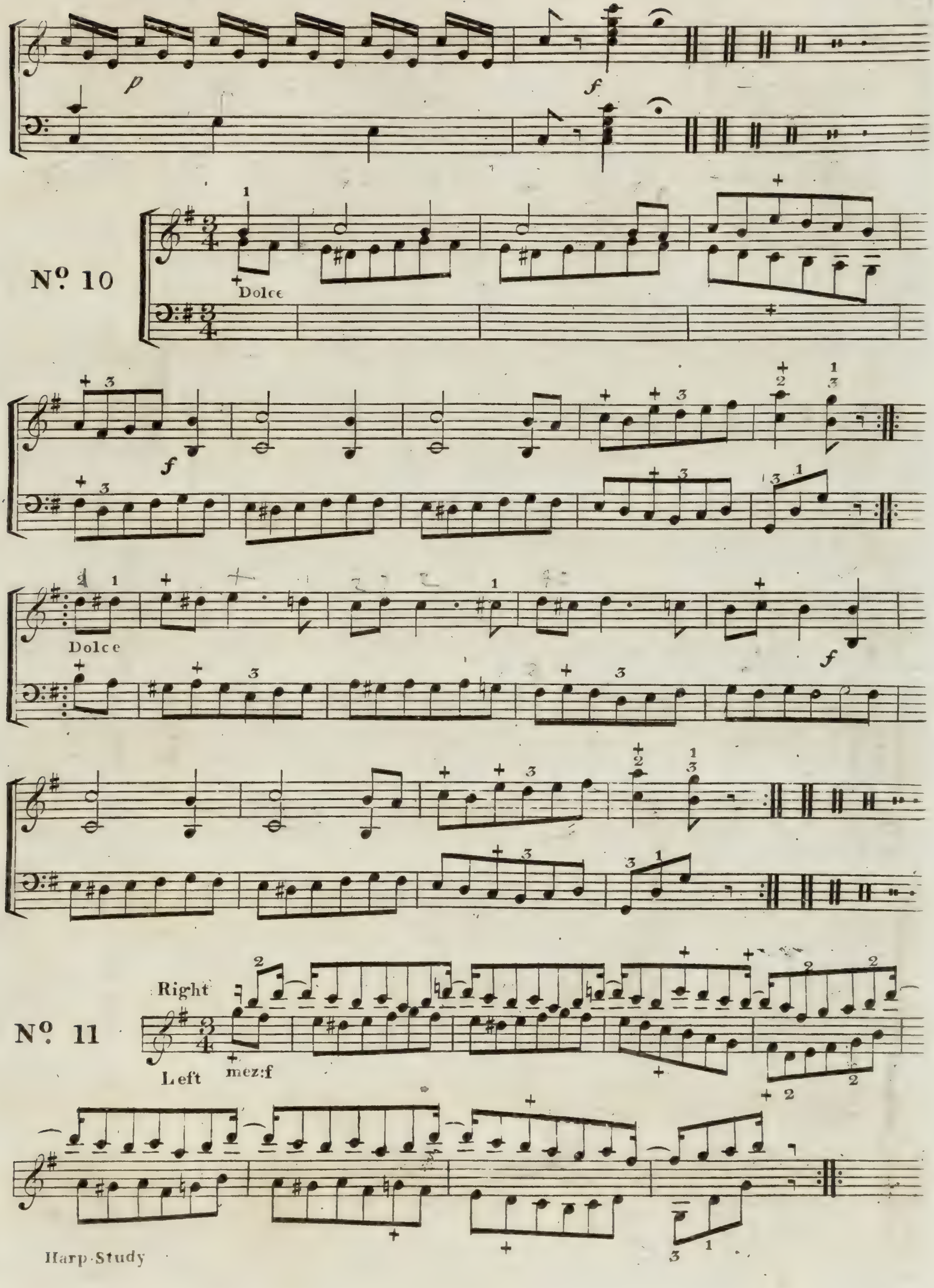
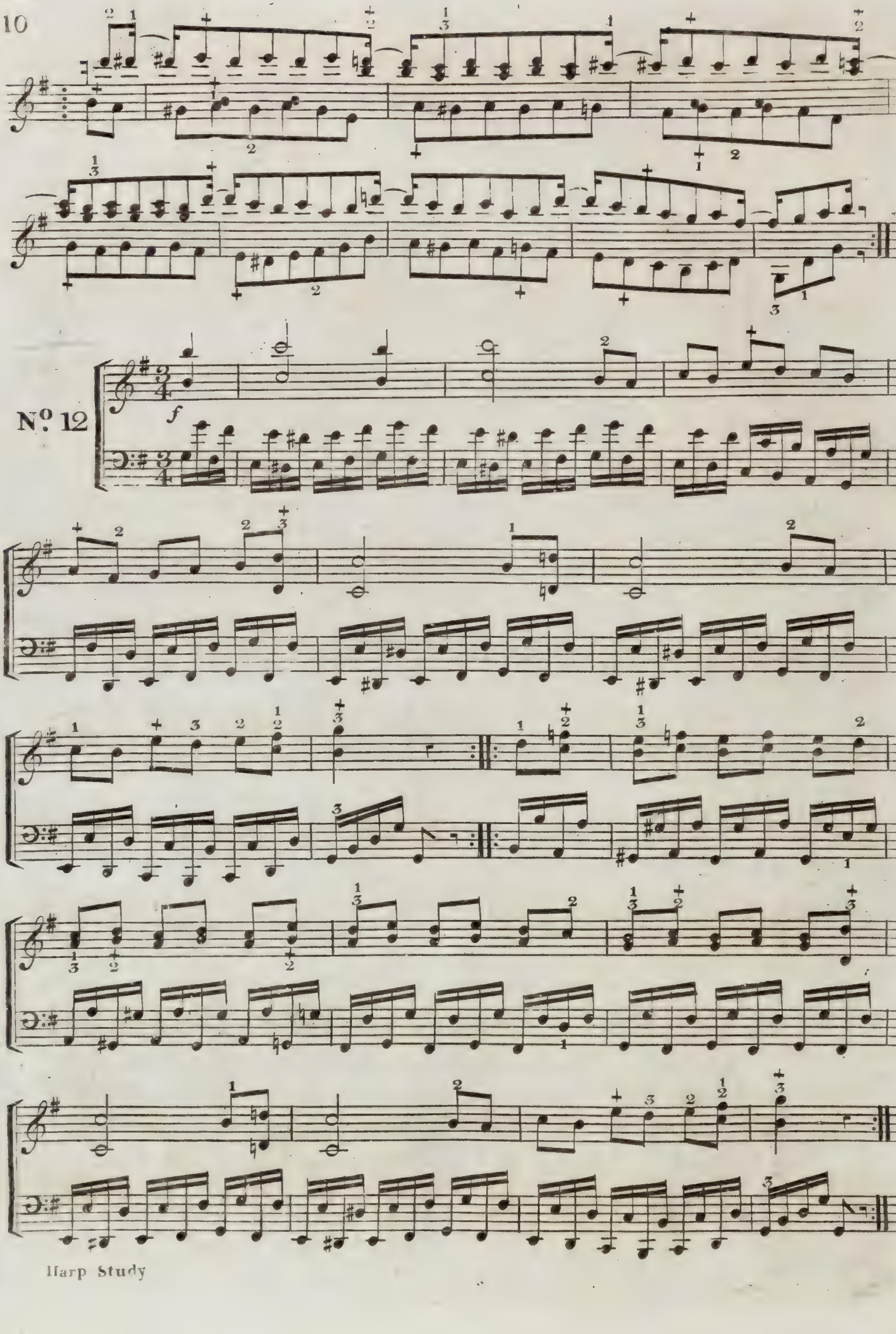
Segue


f
f
Dim:


Nº 10
Dolce
Dolce
Nº 11
Right
Left
mez:f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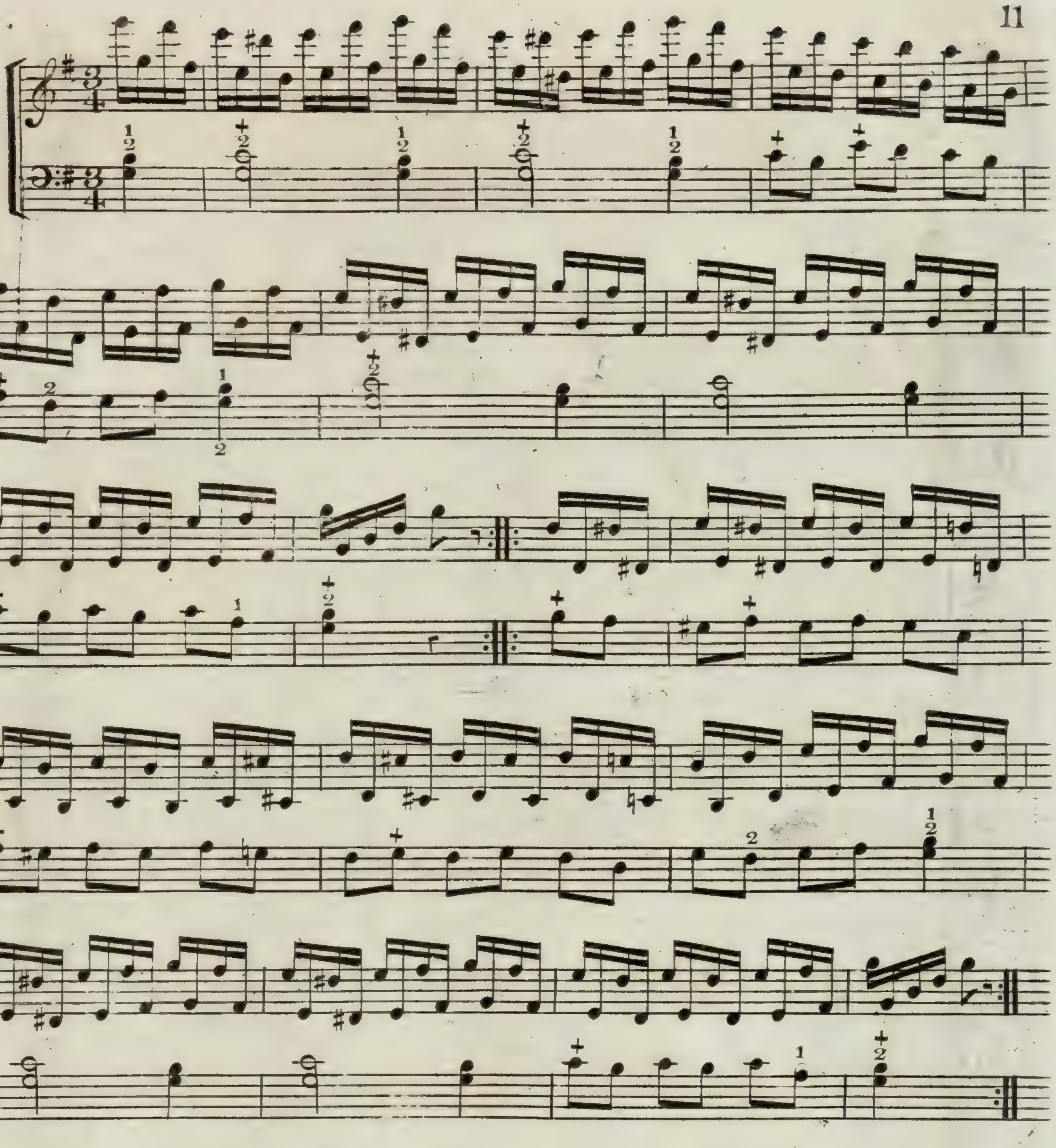
N°. 13



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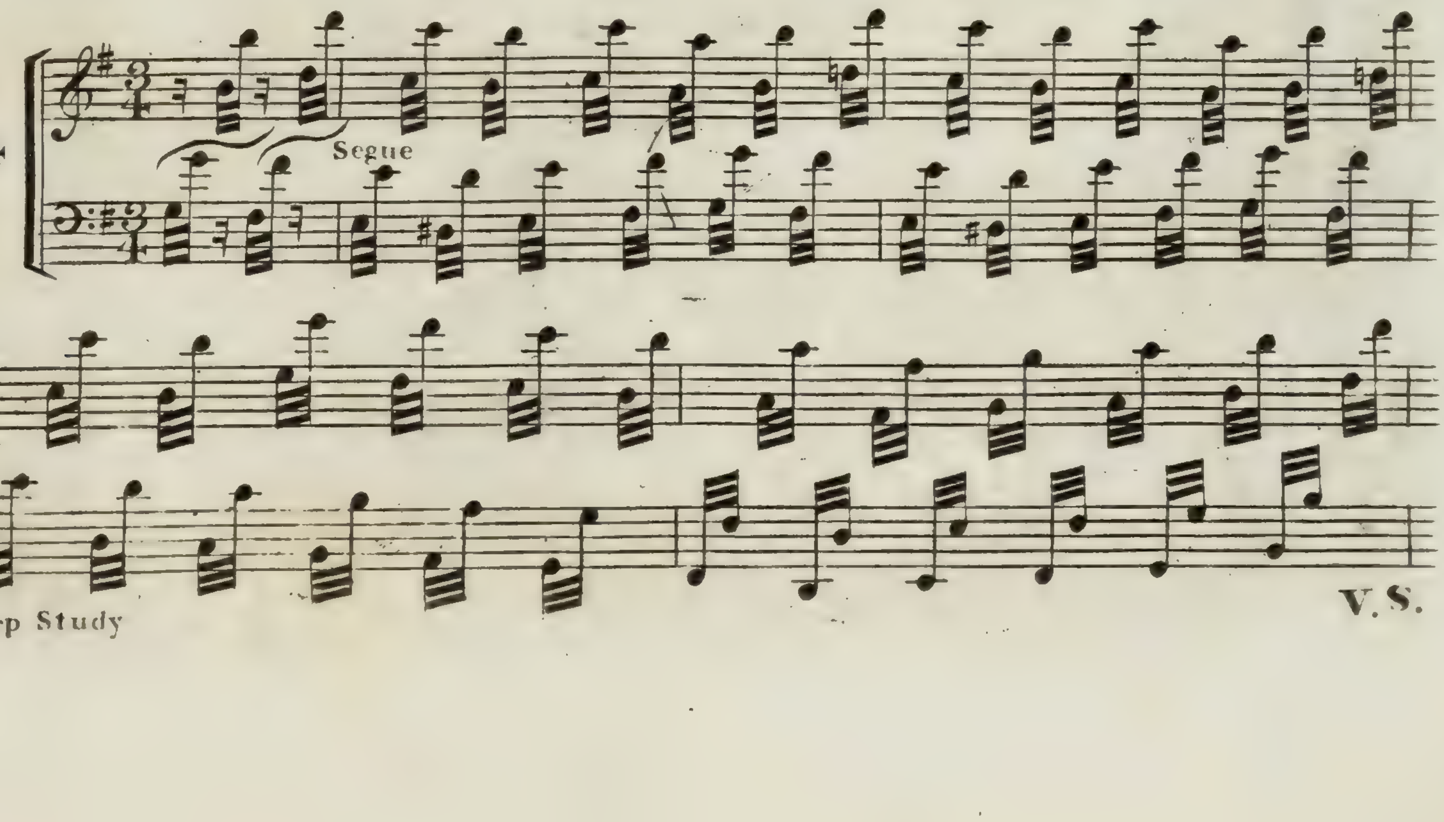

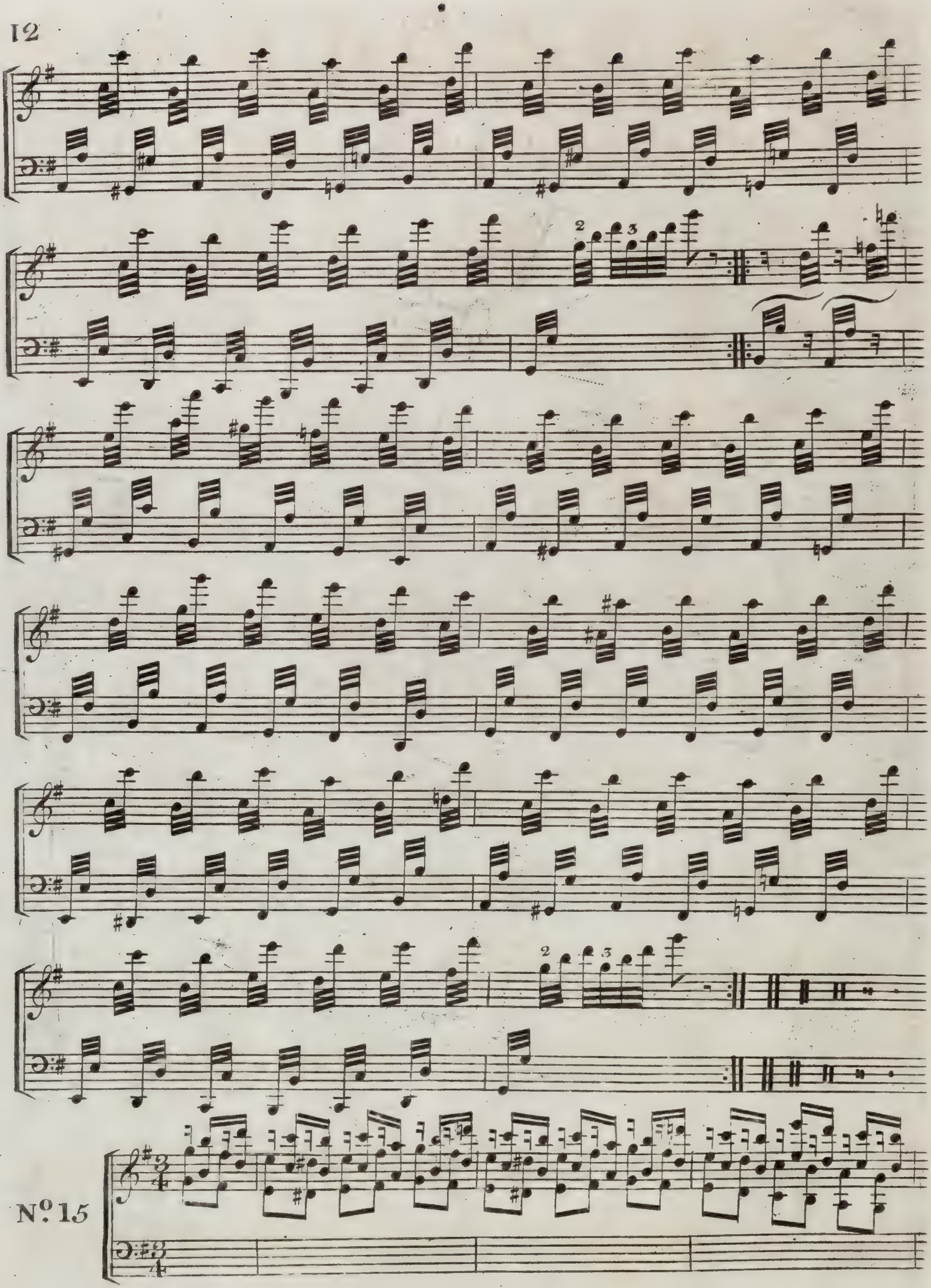
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3
2
3
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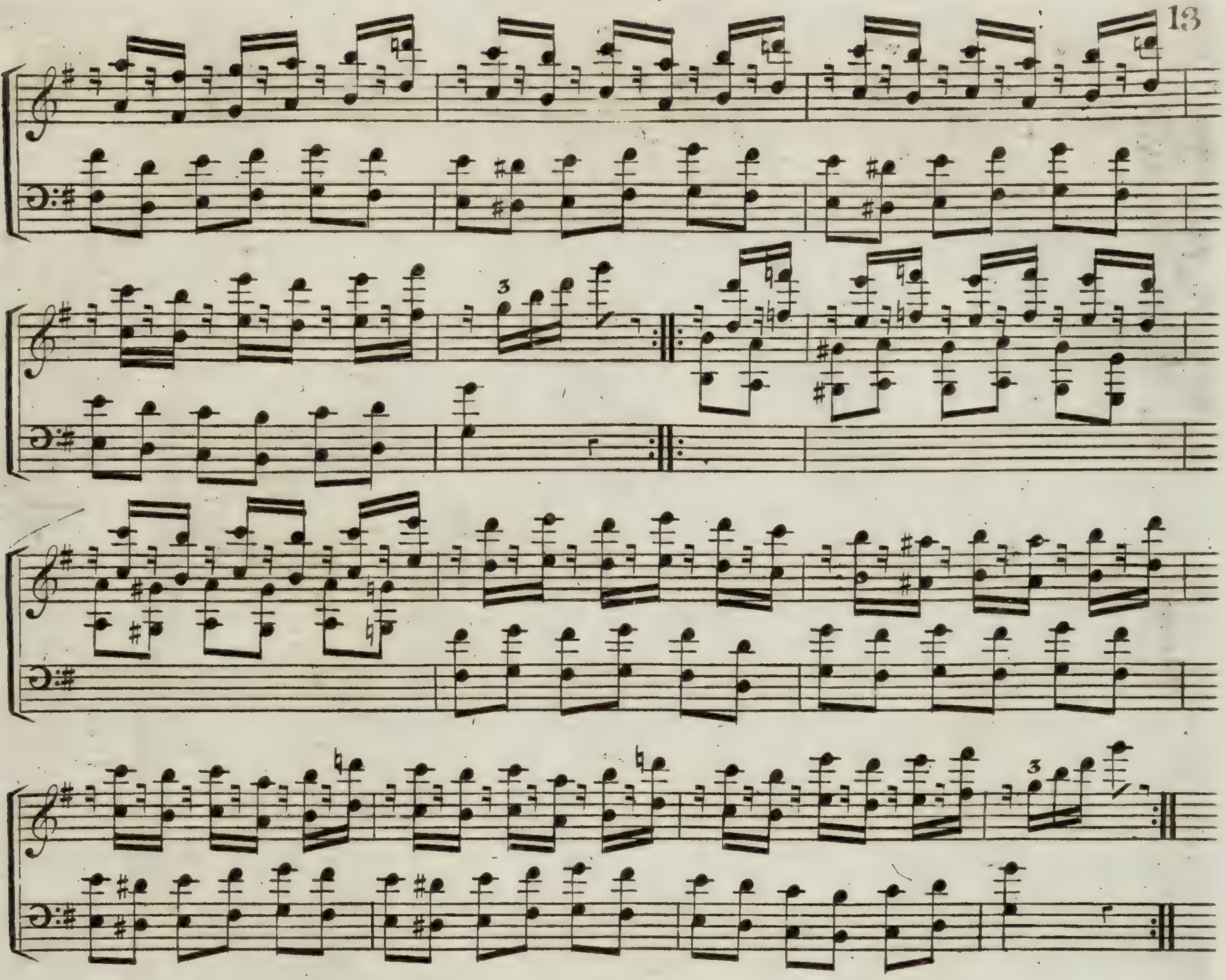

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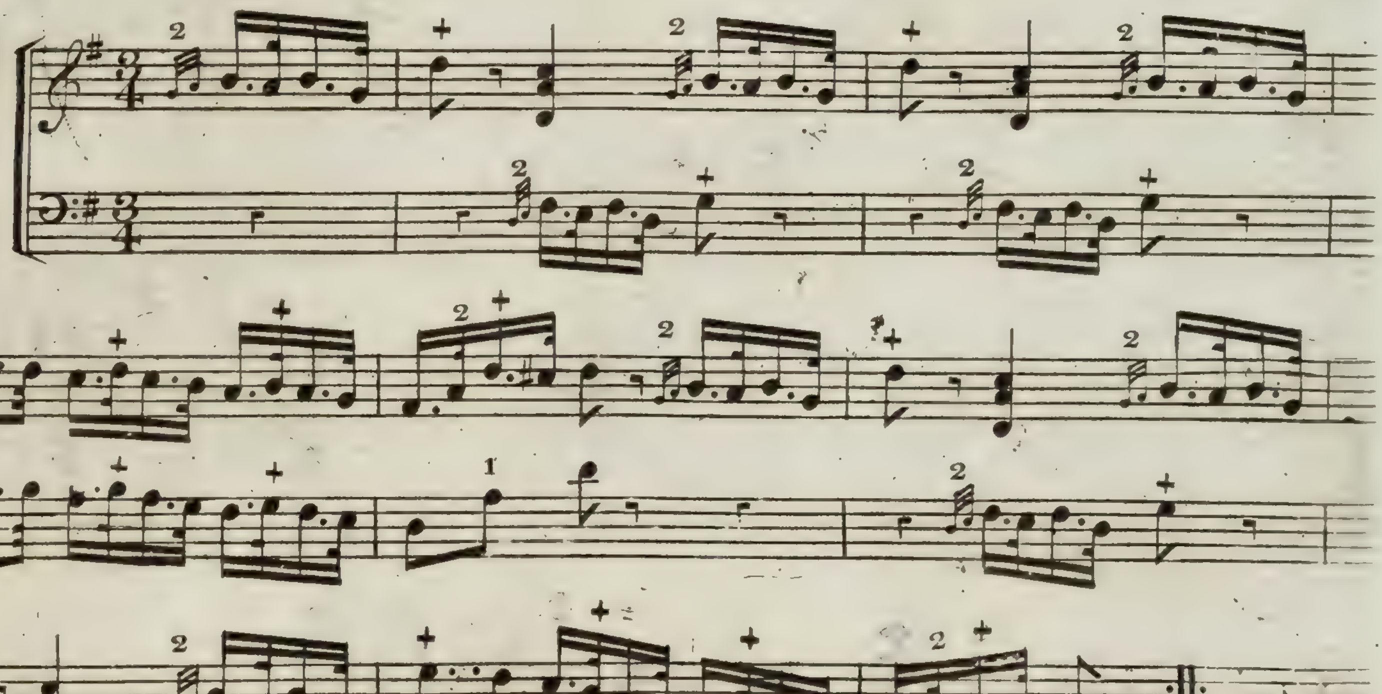

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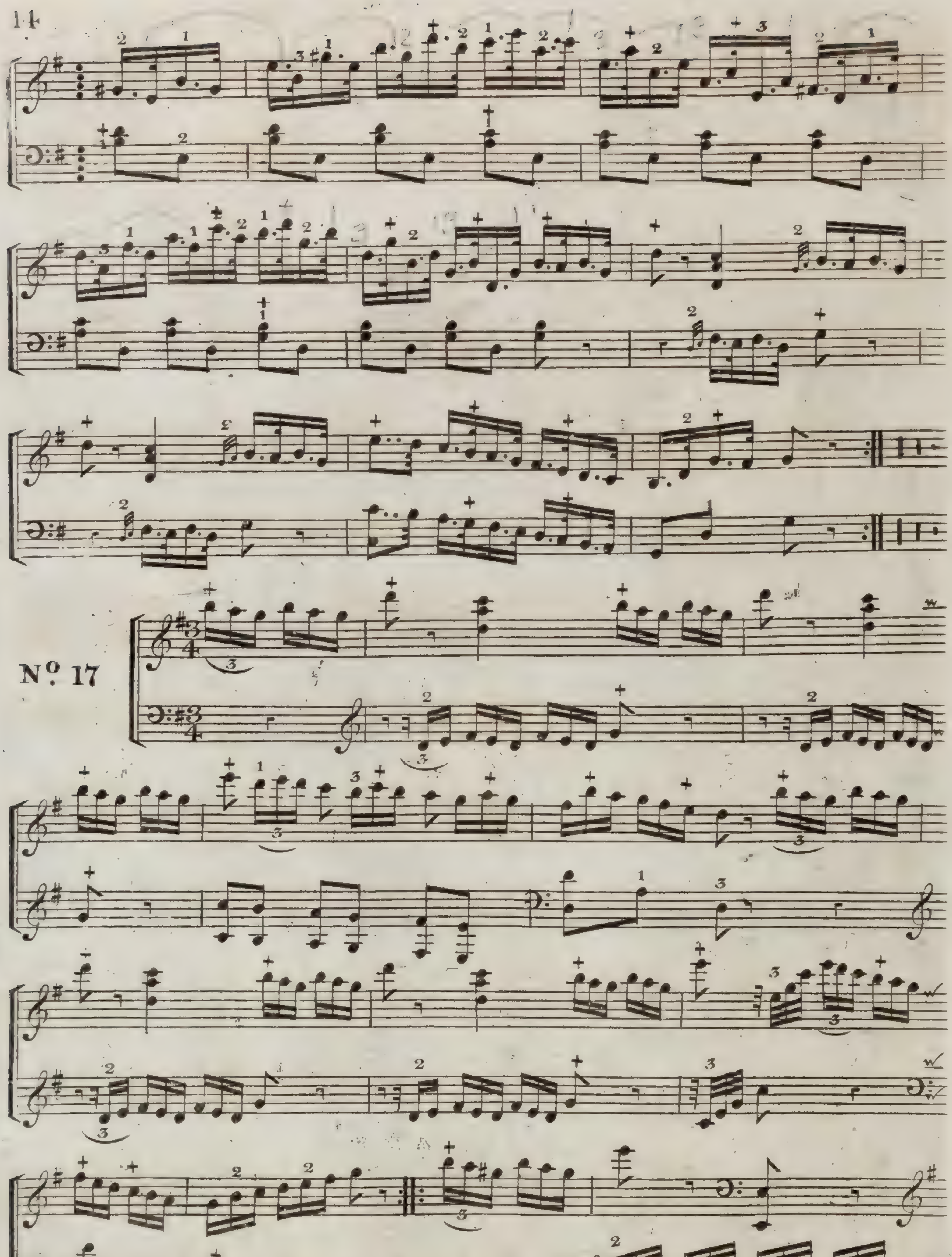

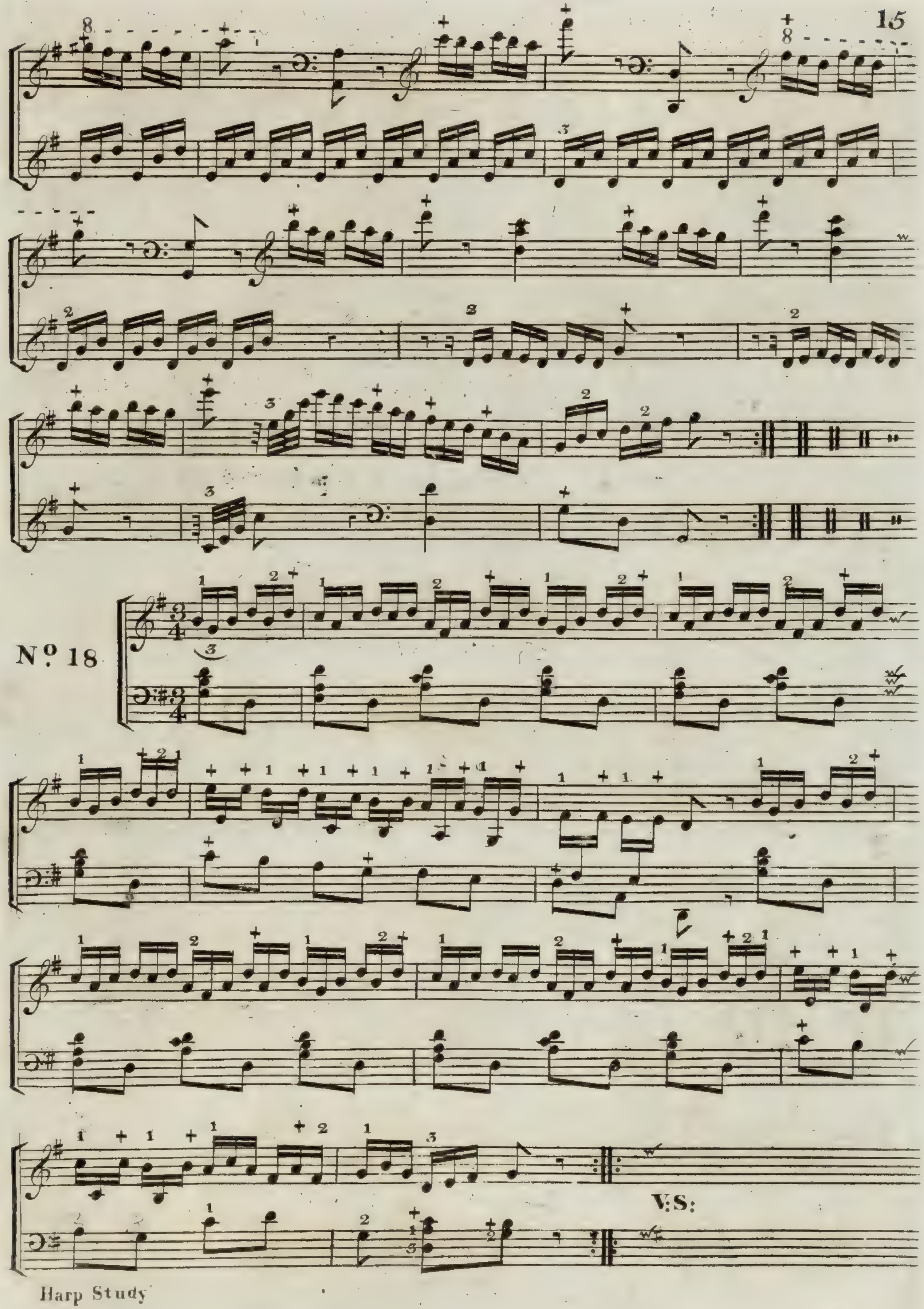
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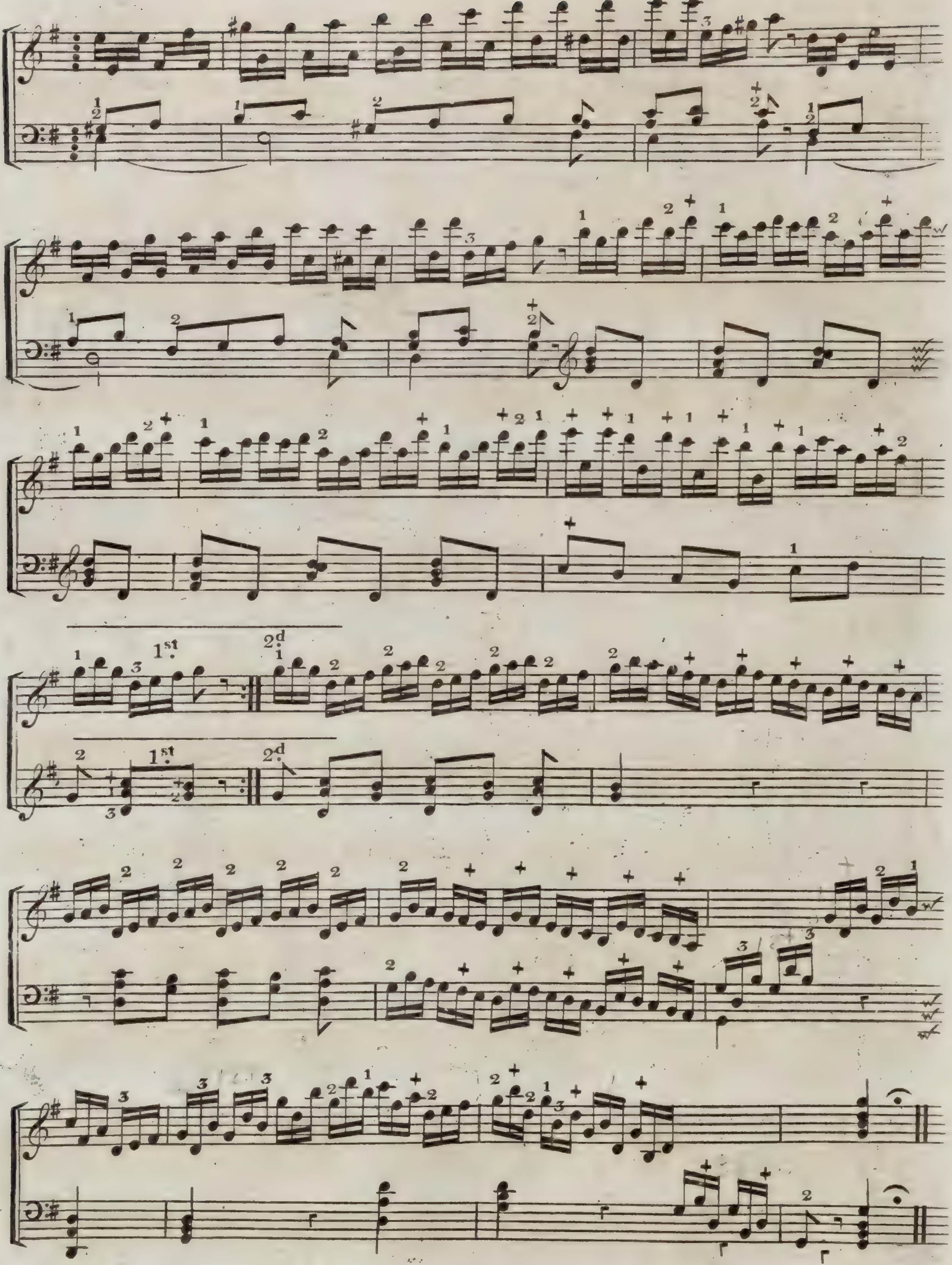
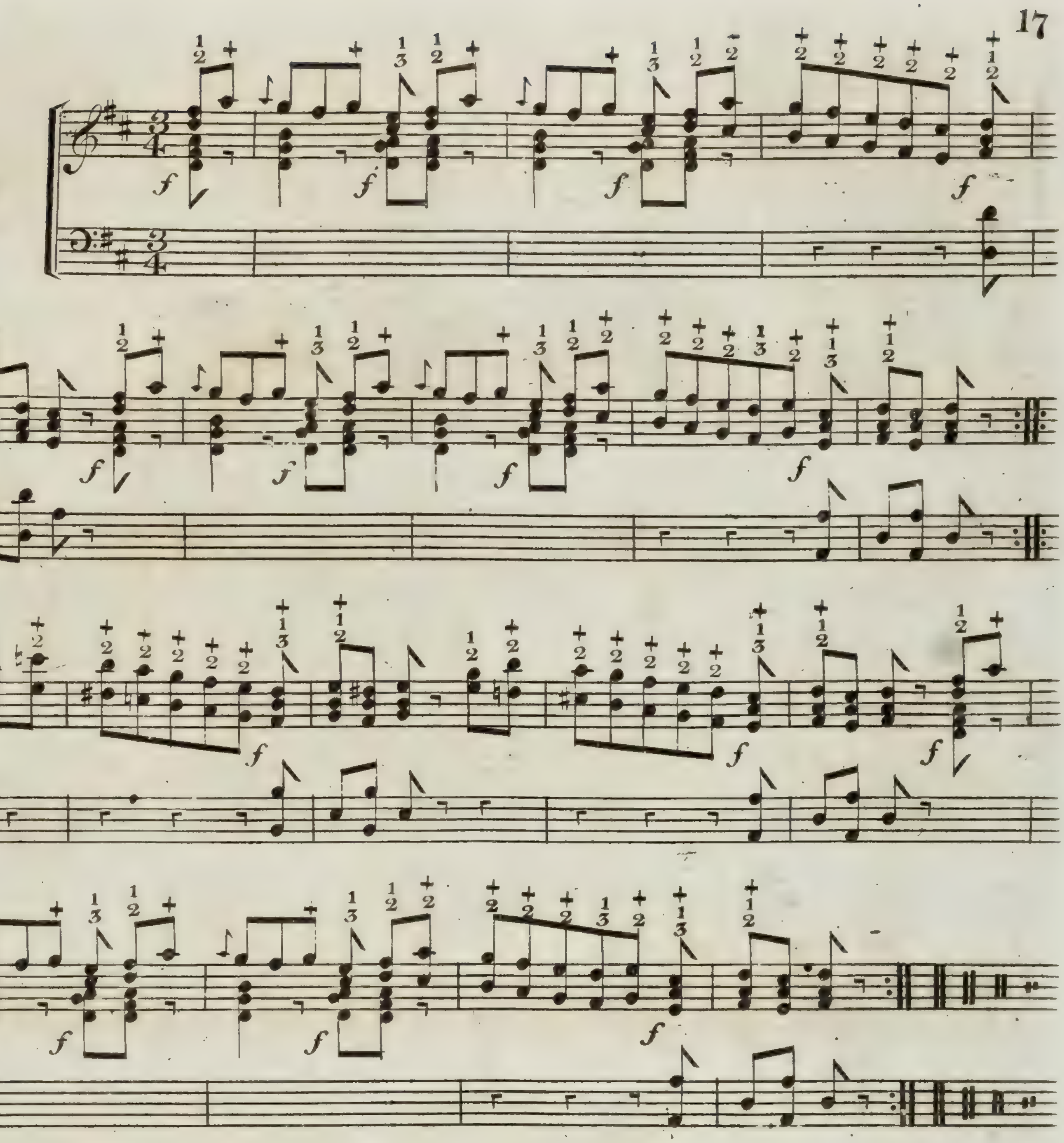
V:S:


1st
2d
1st
2d

Nº 19



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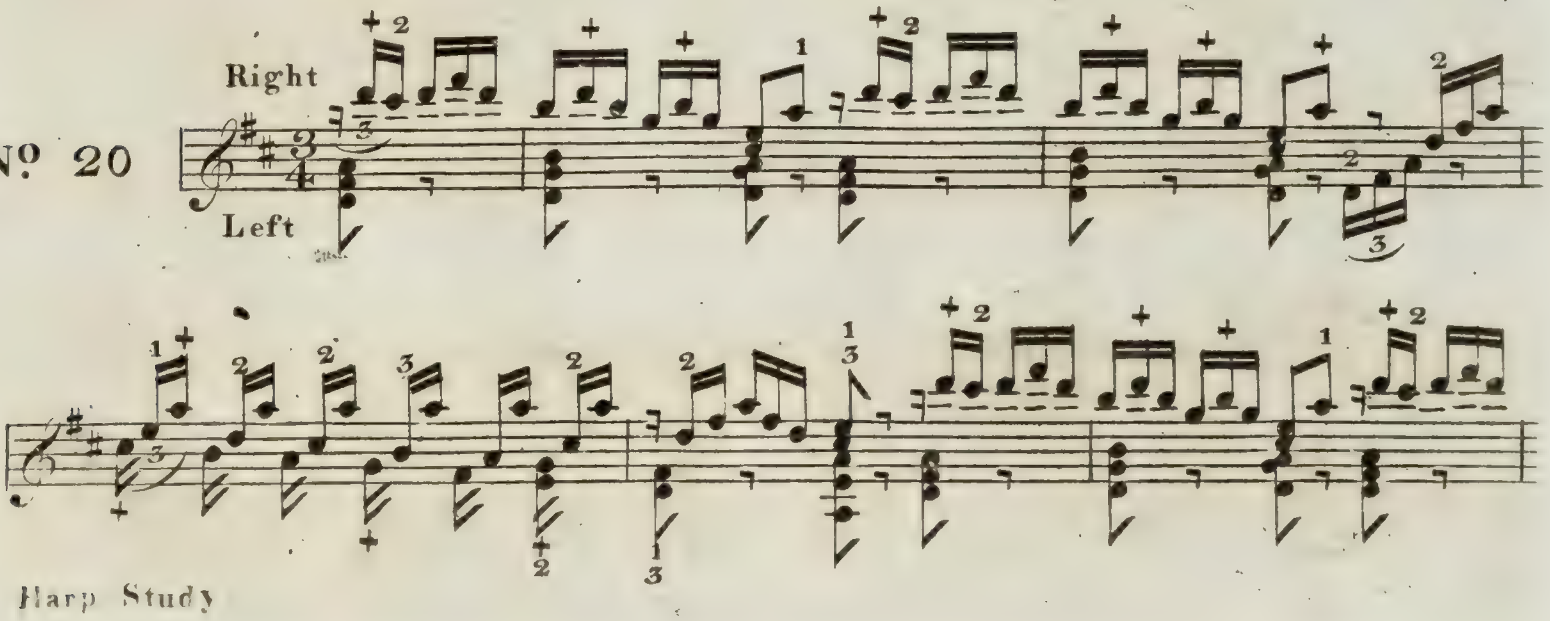

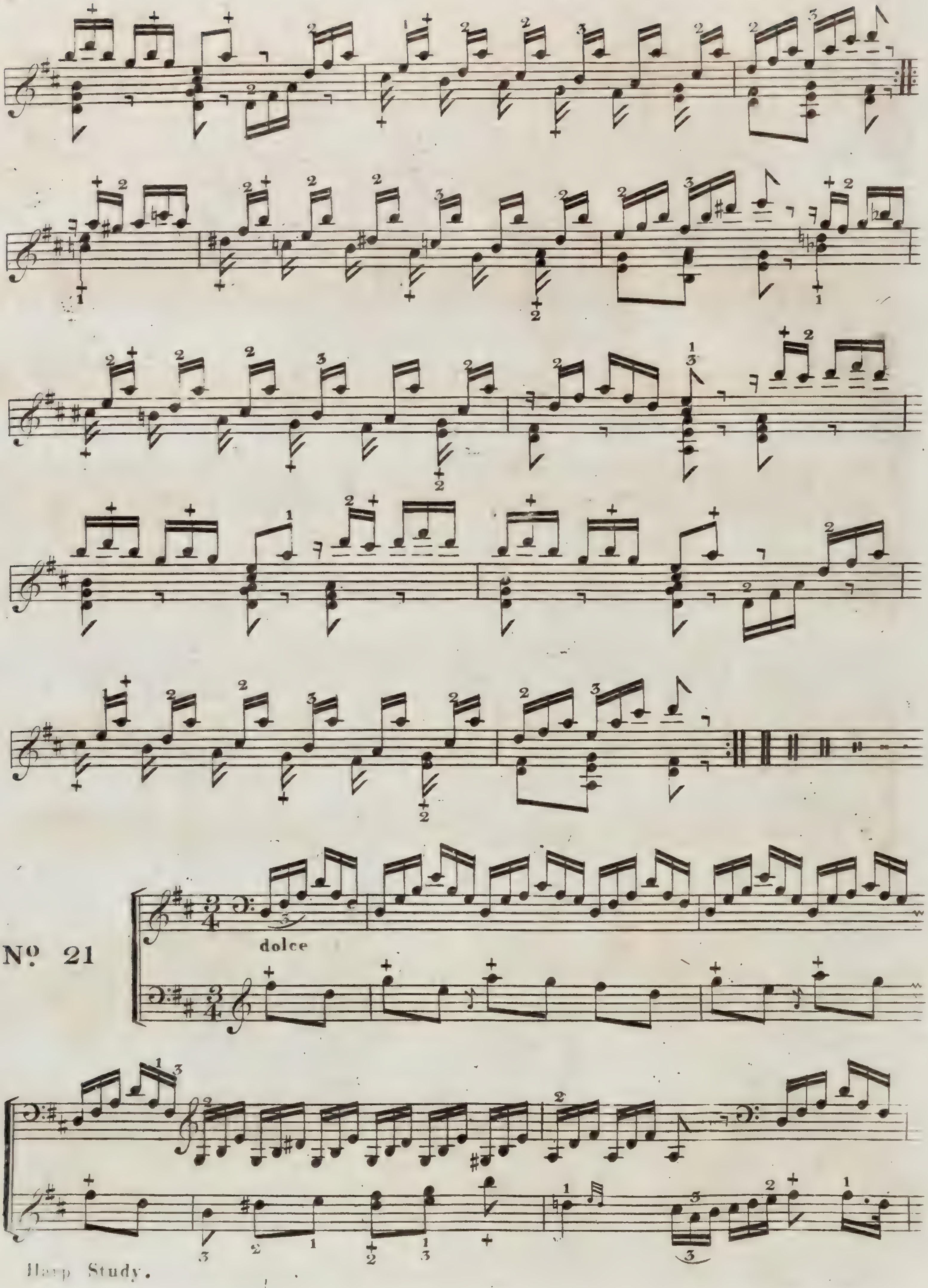
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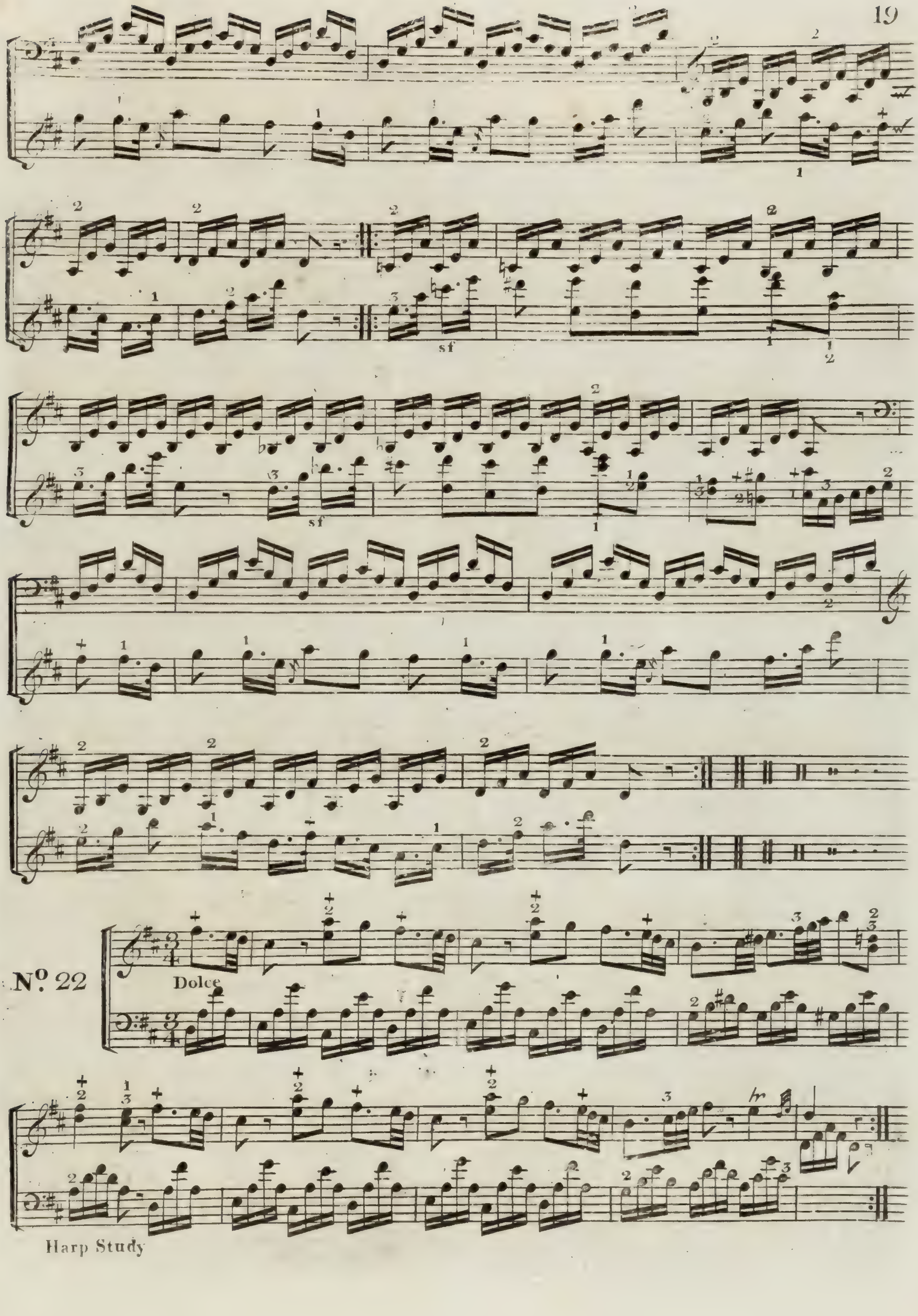
dolce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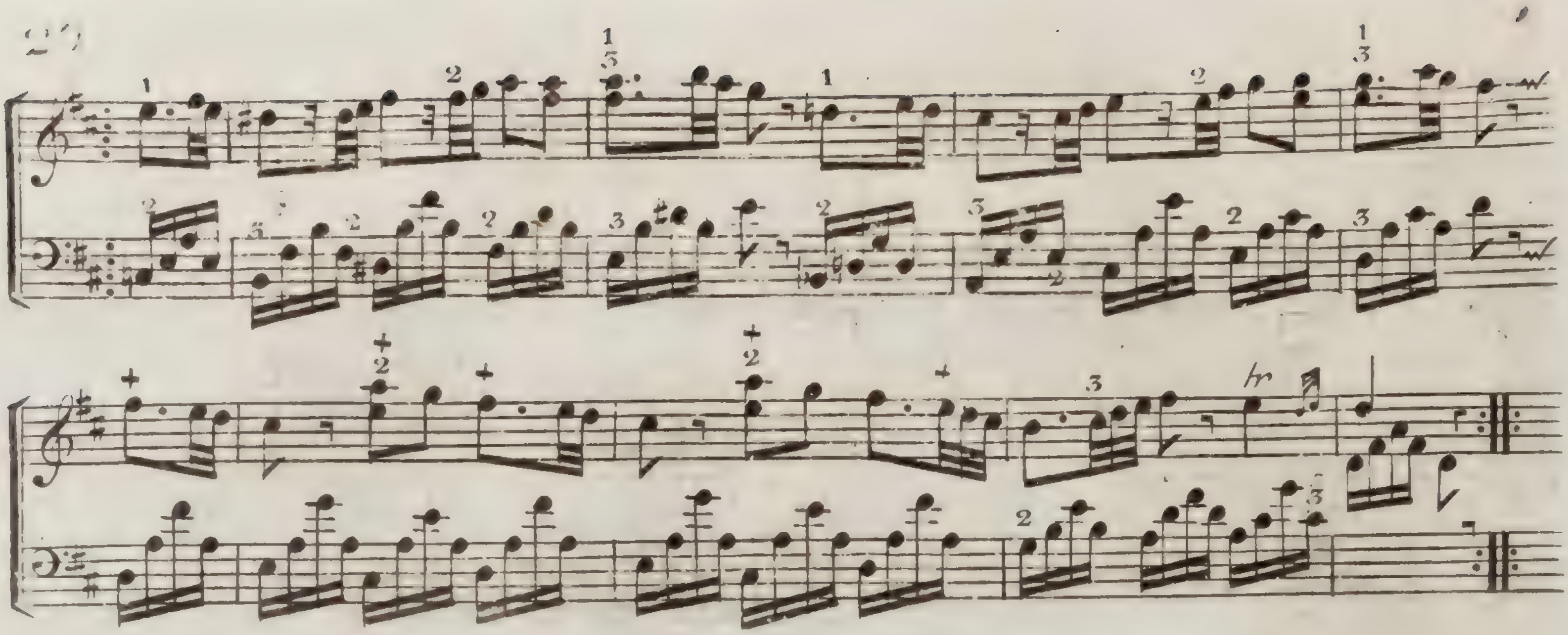
Dolce
sf



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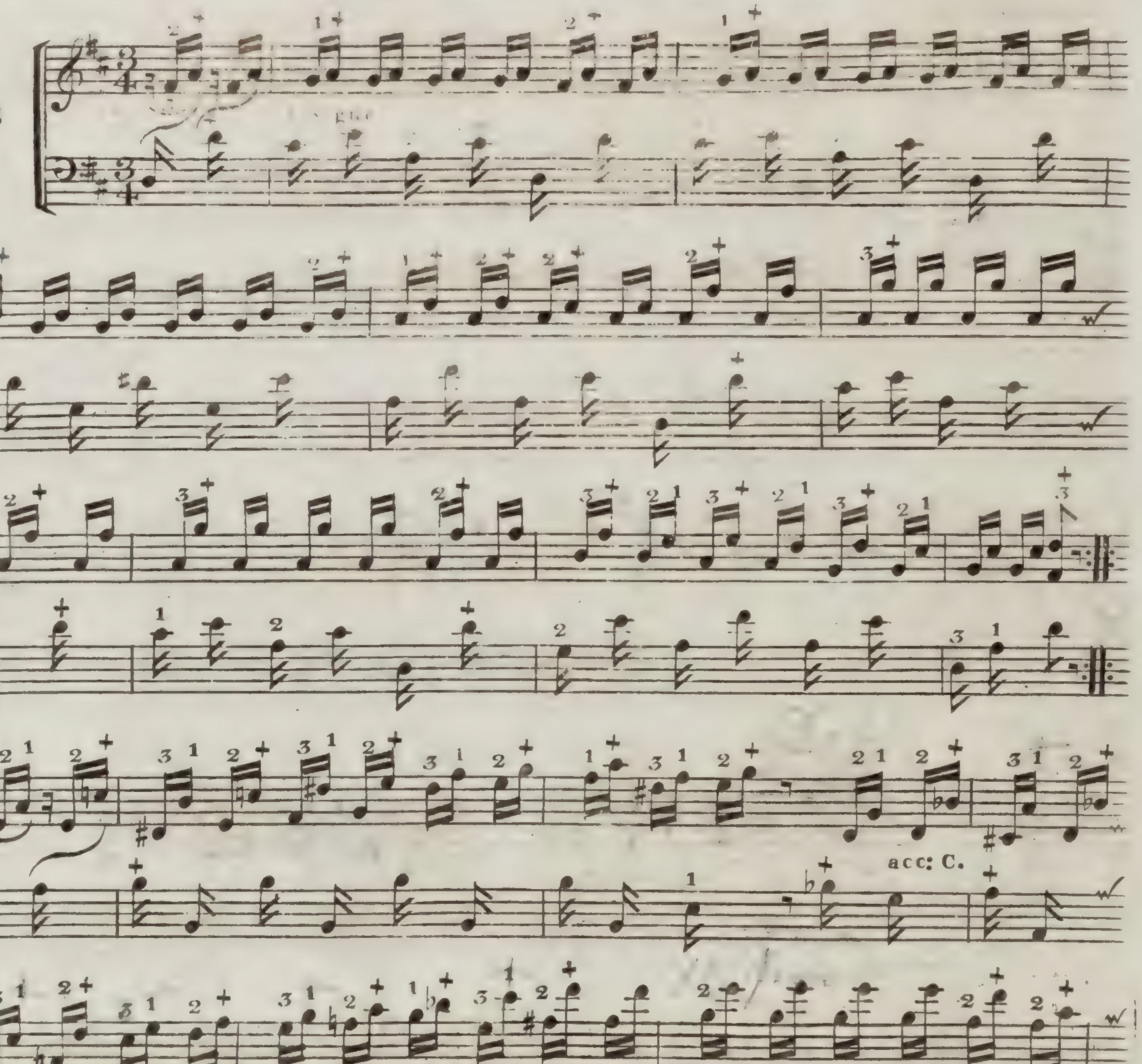

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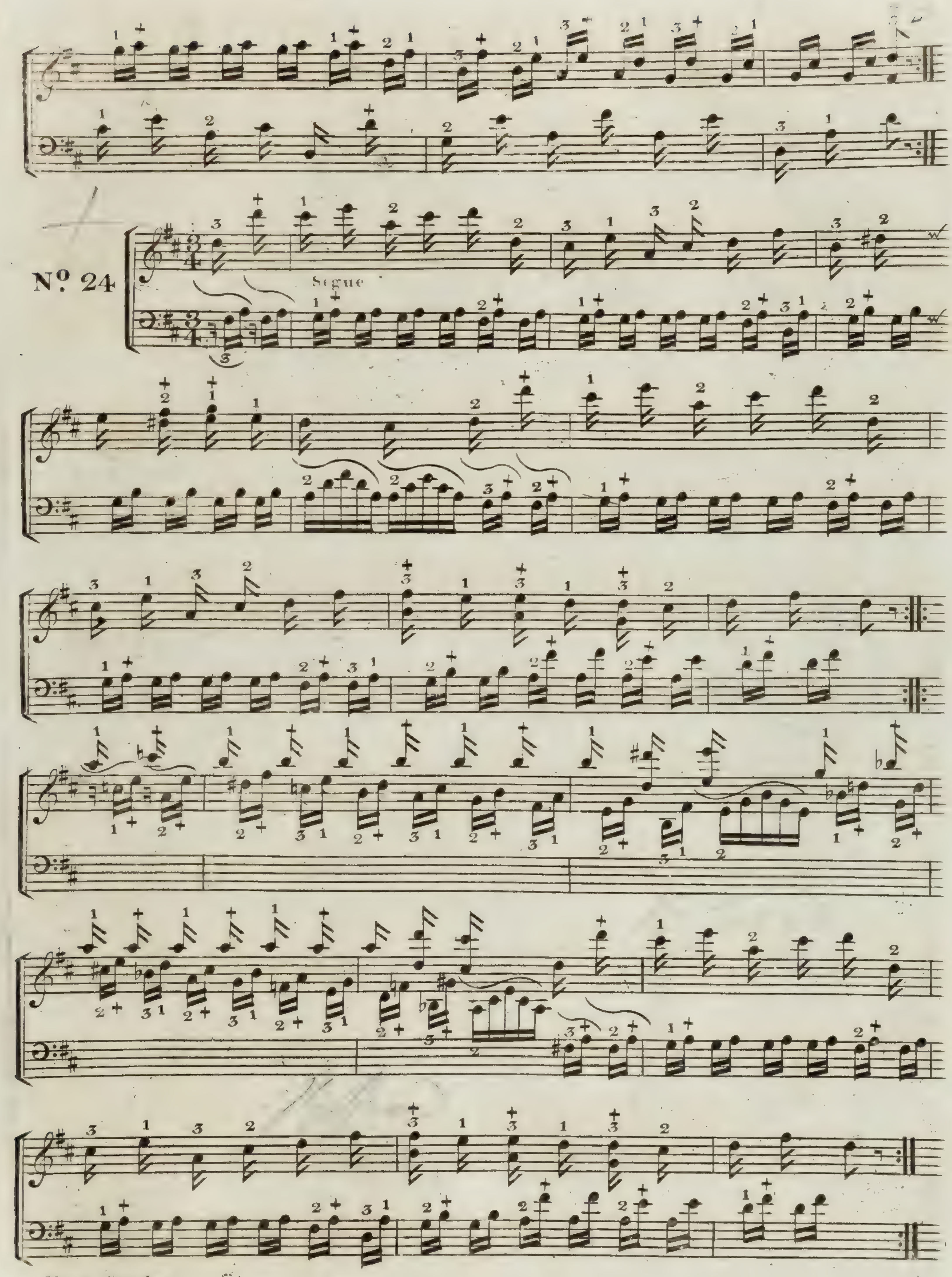

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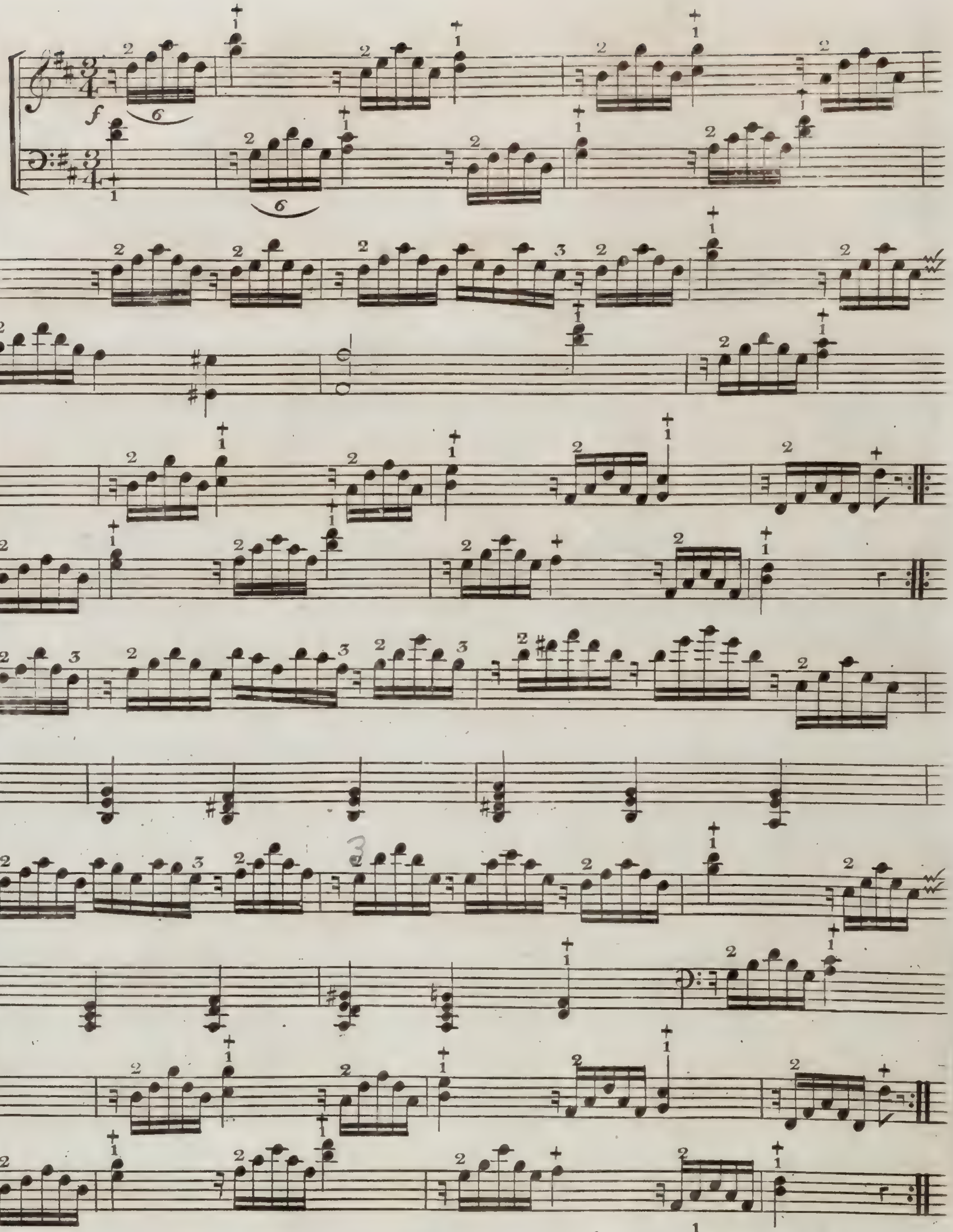

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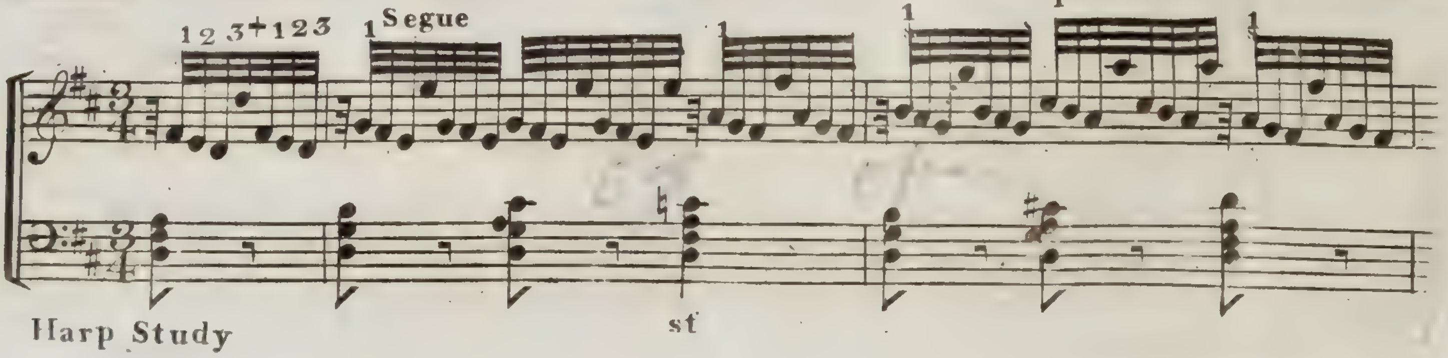

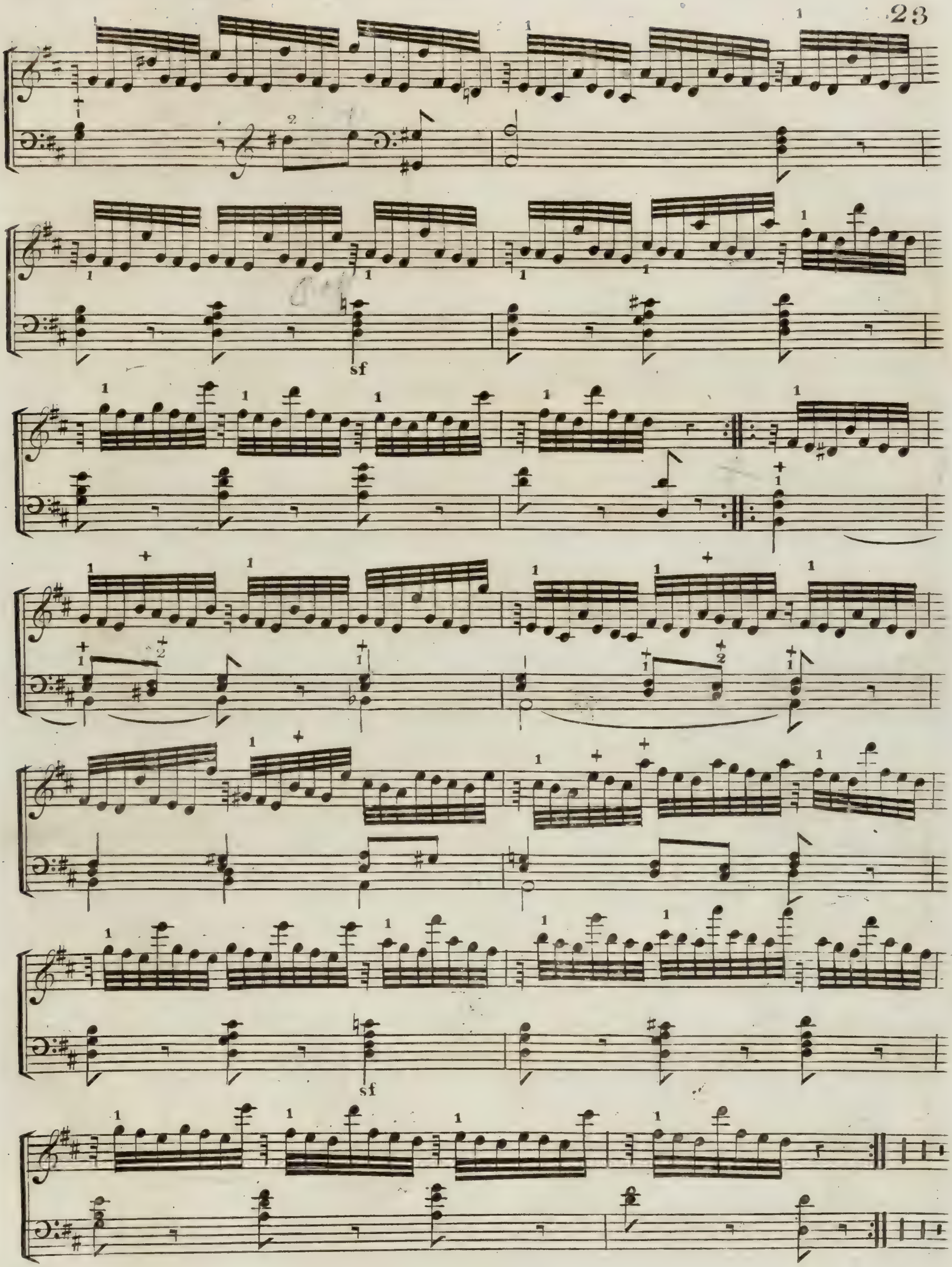
sf
sf

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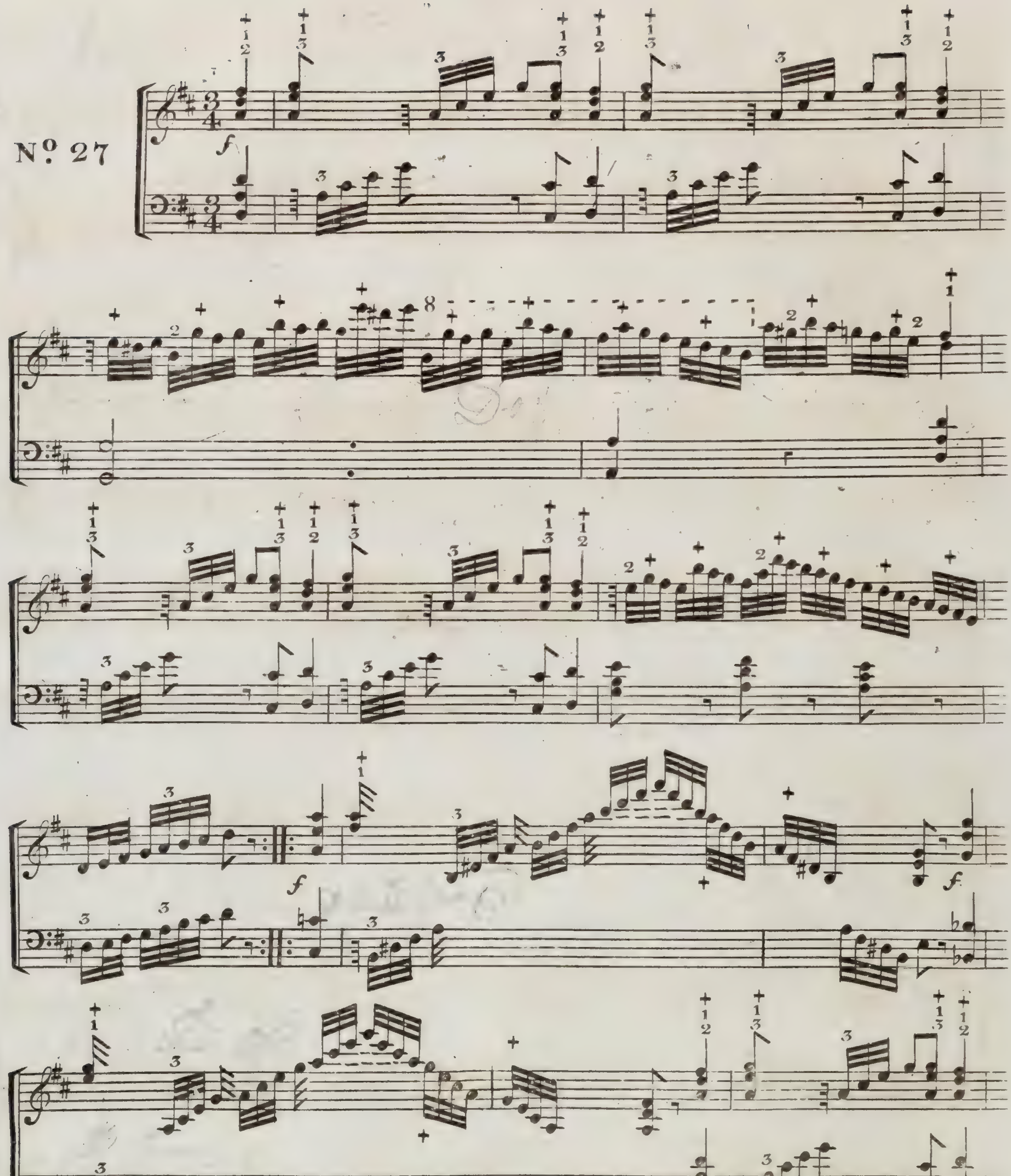
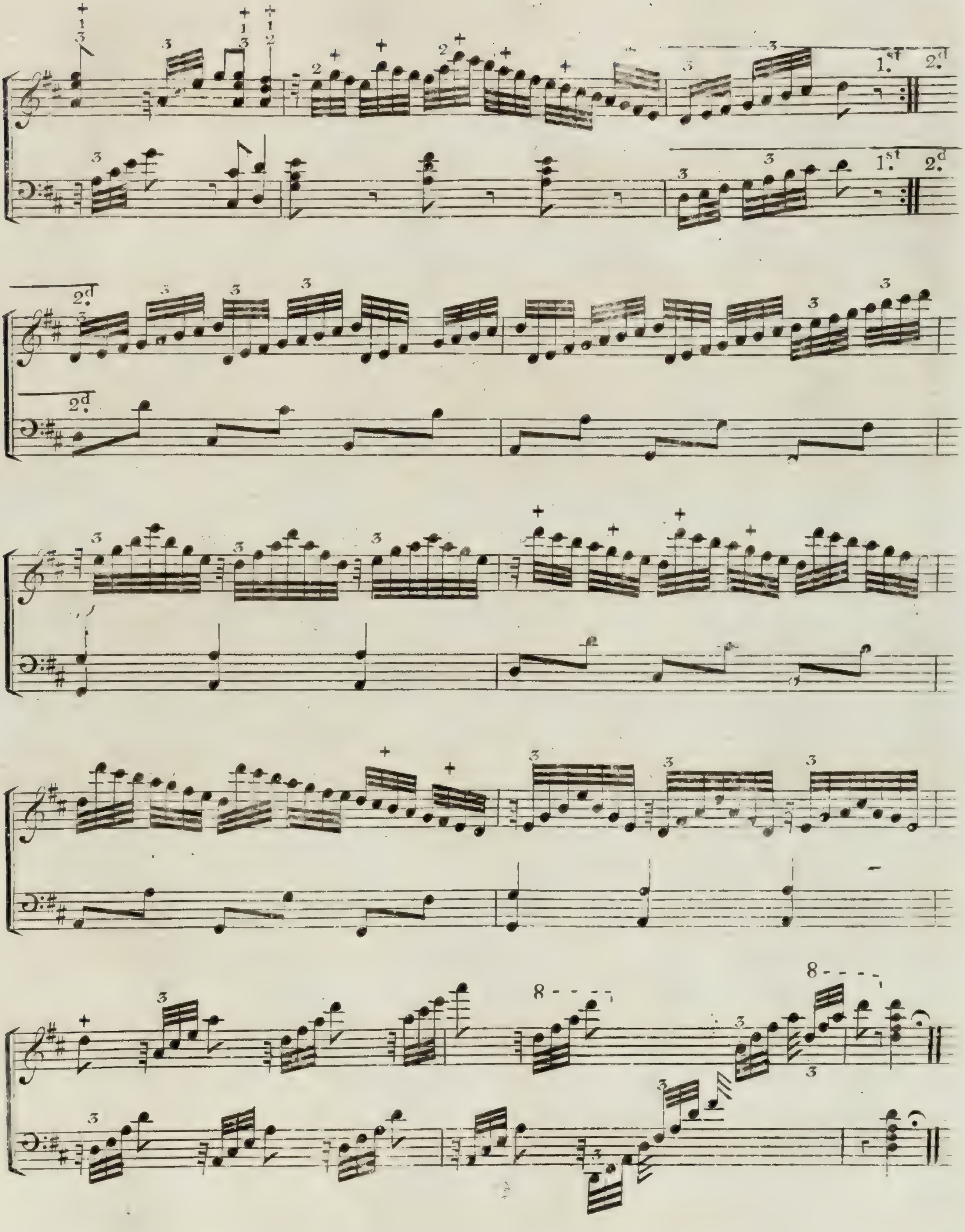
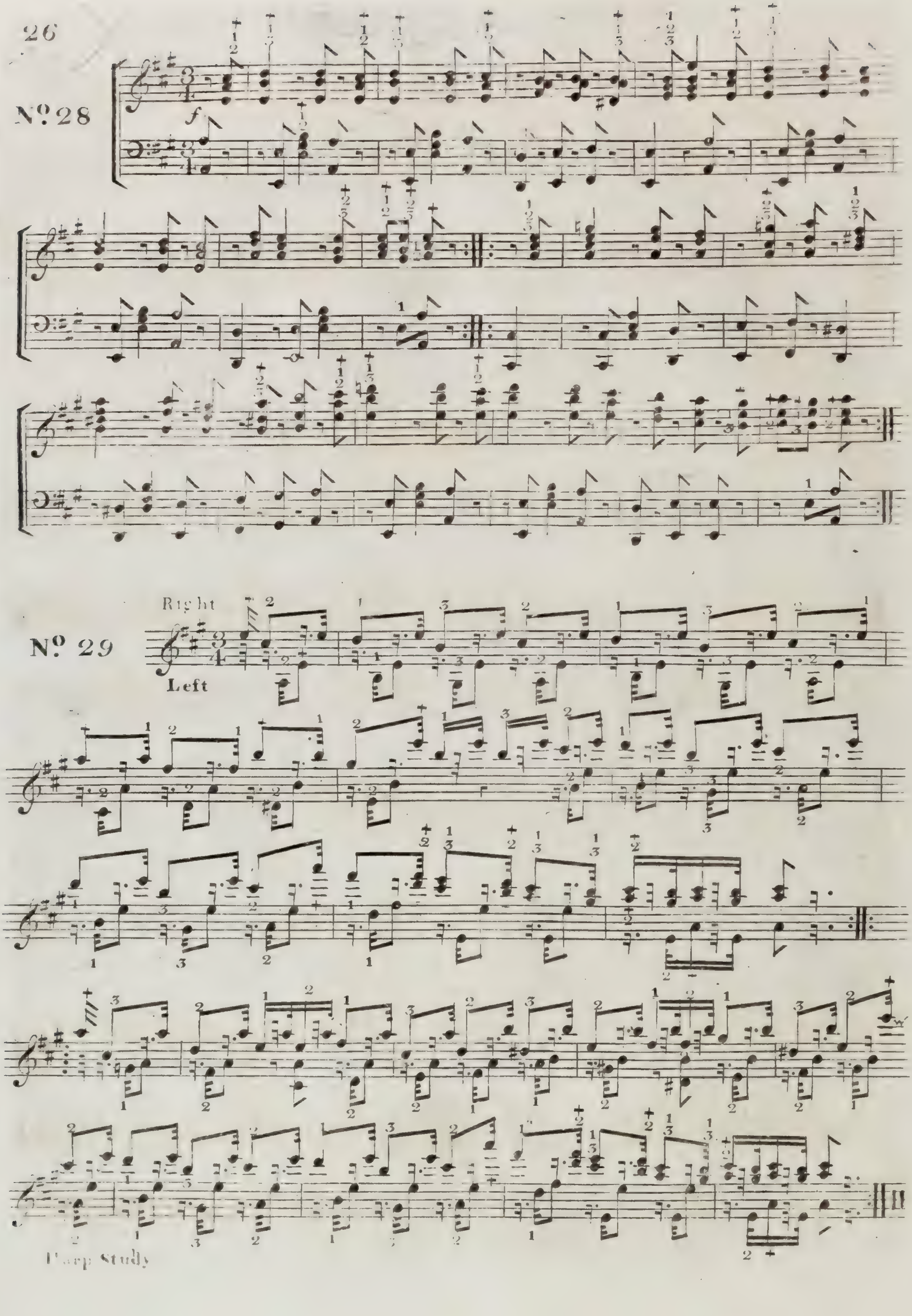



1.st
2.d
1.st
2.d
2.d
2.d
8
8


Nº 28
f
Nº 29
Right
Left

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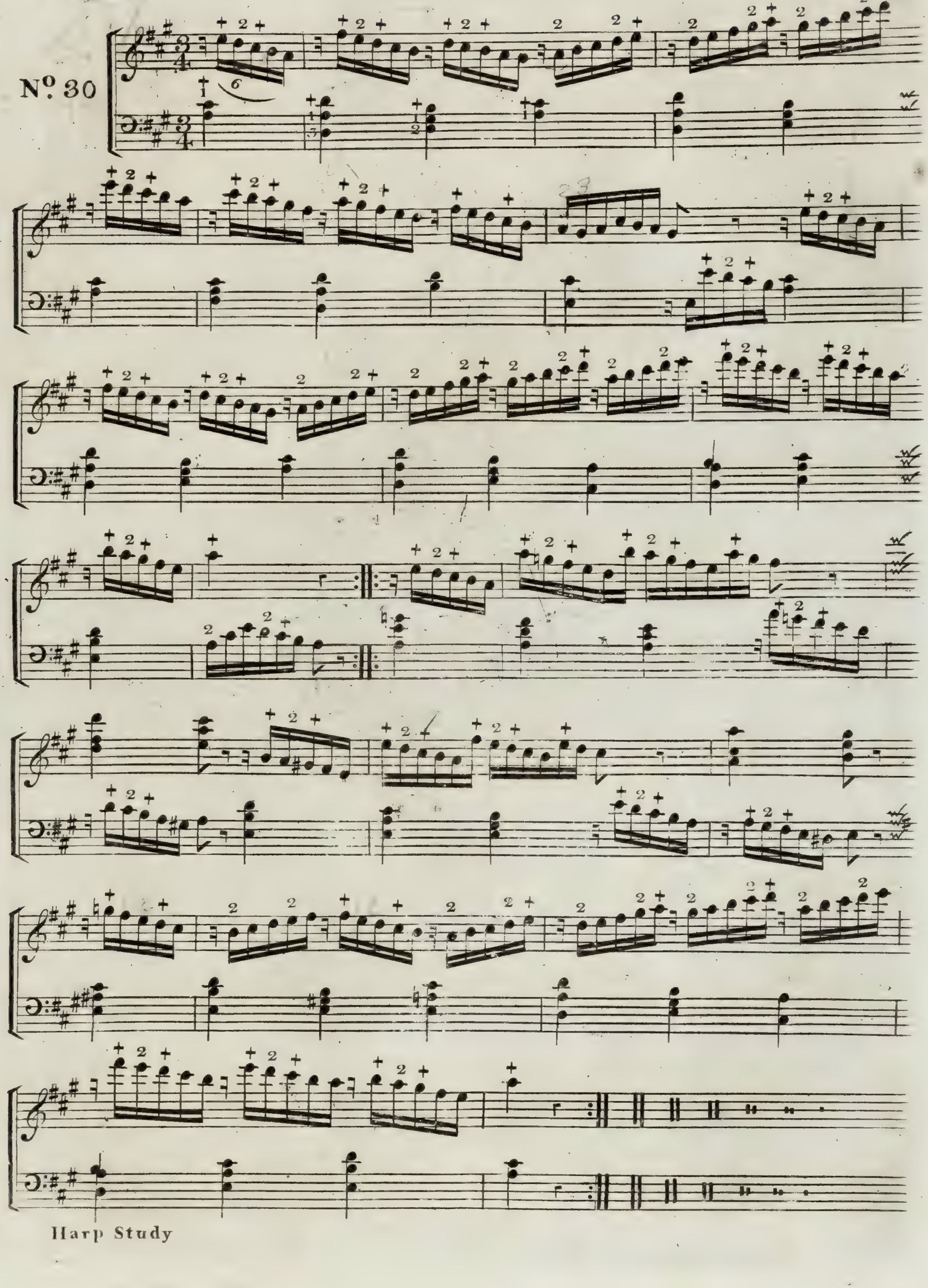

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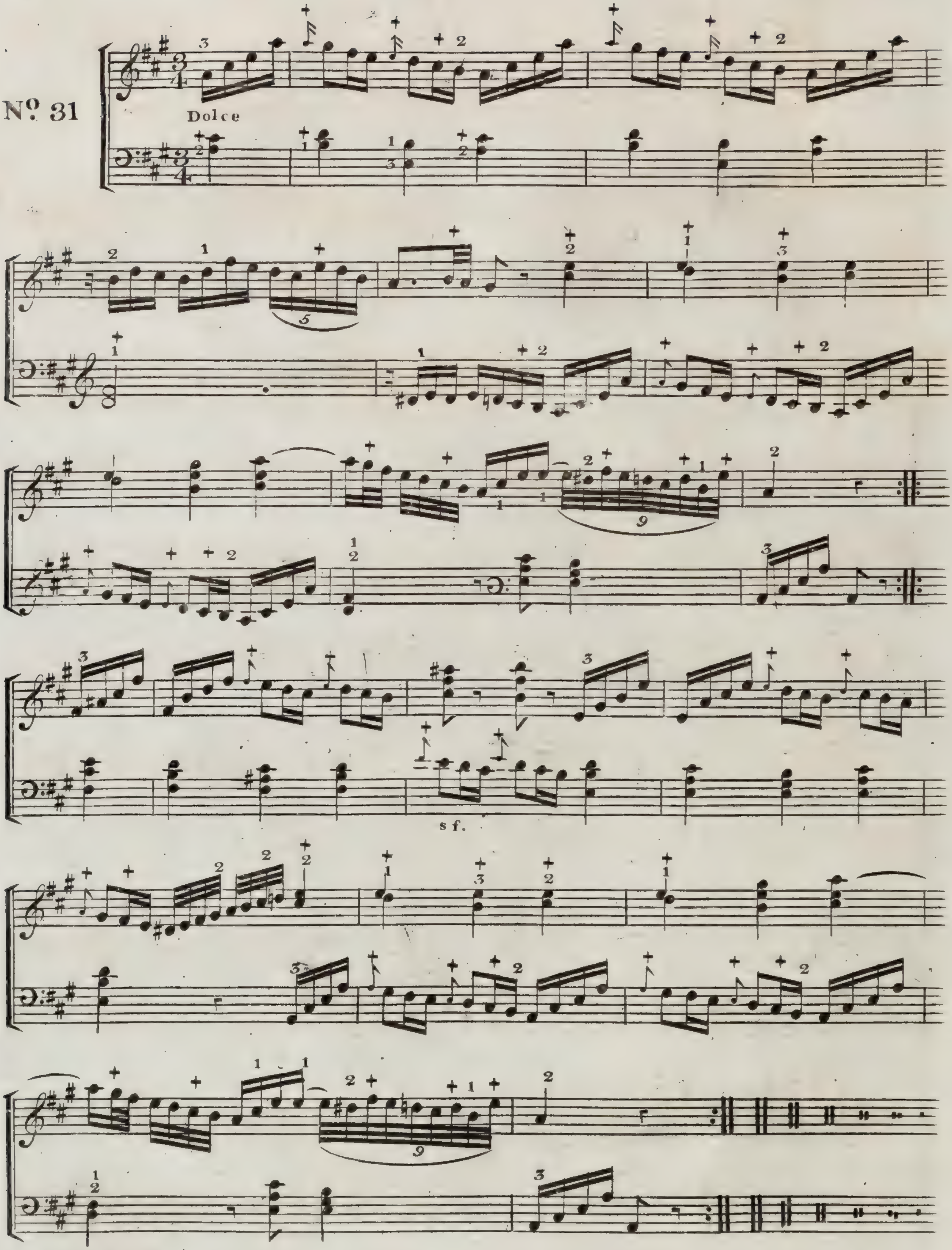

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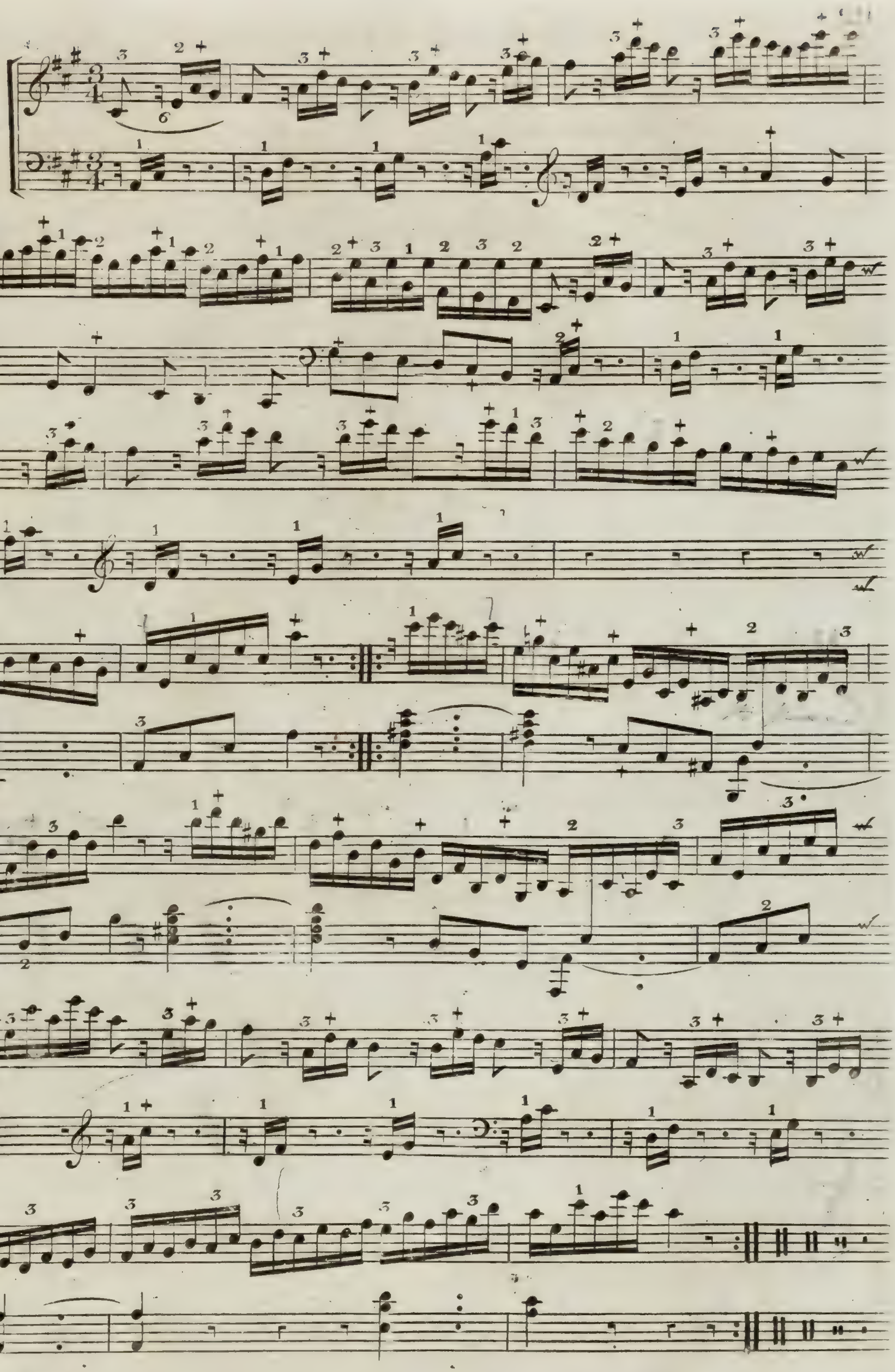

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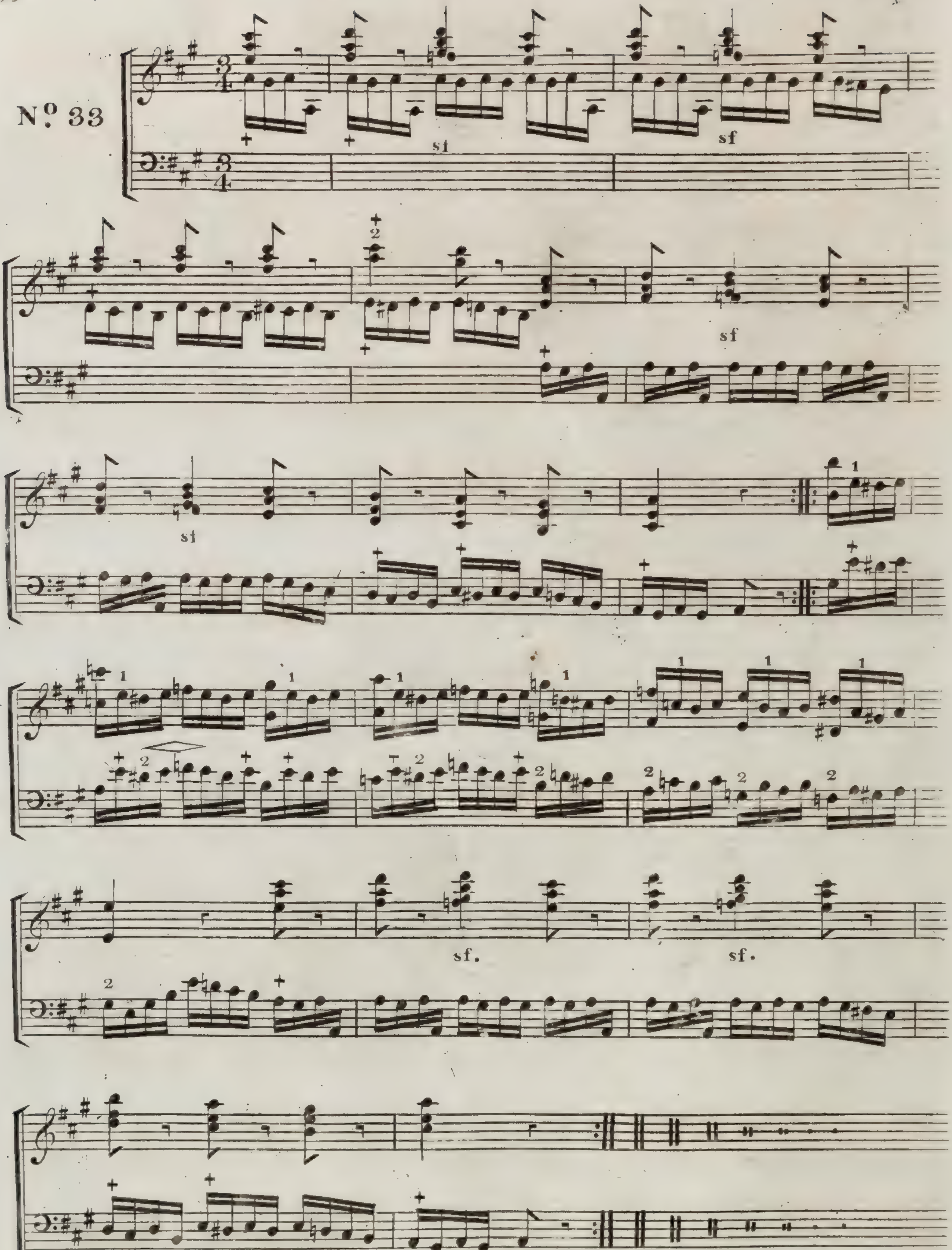

Harp Study

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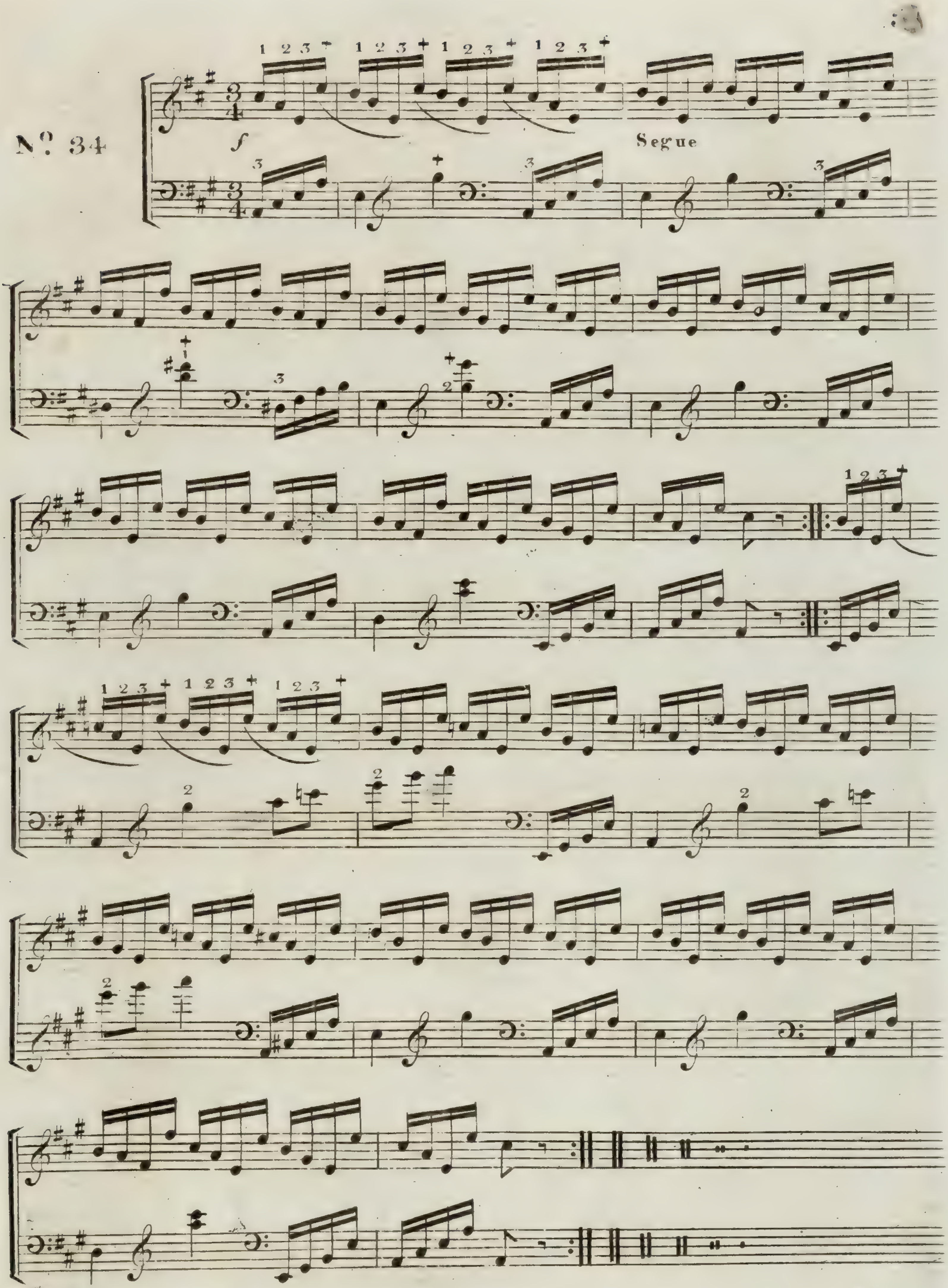

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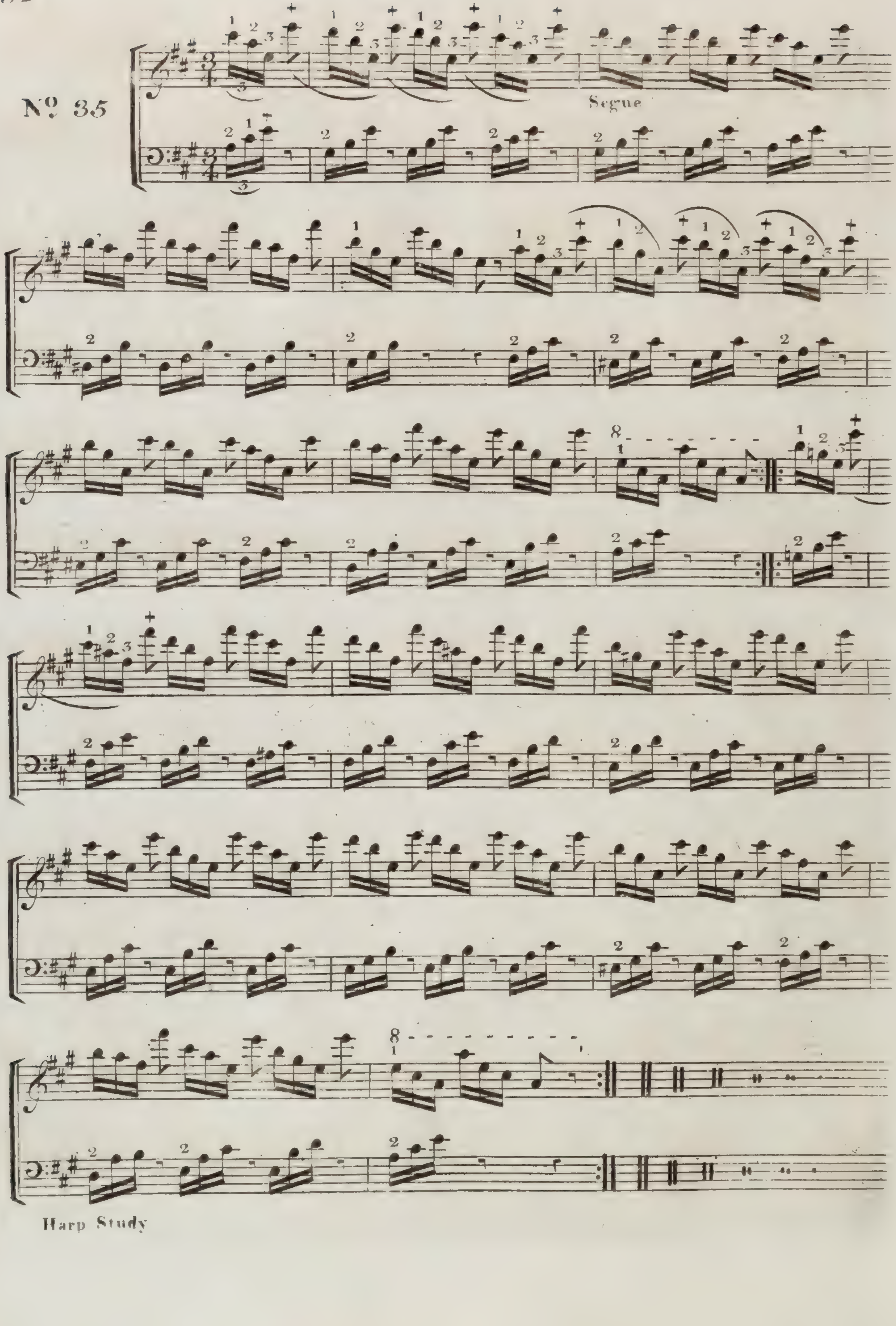

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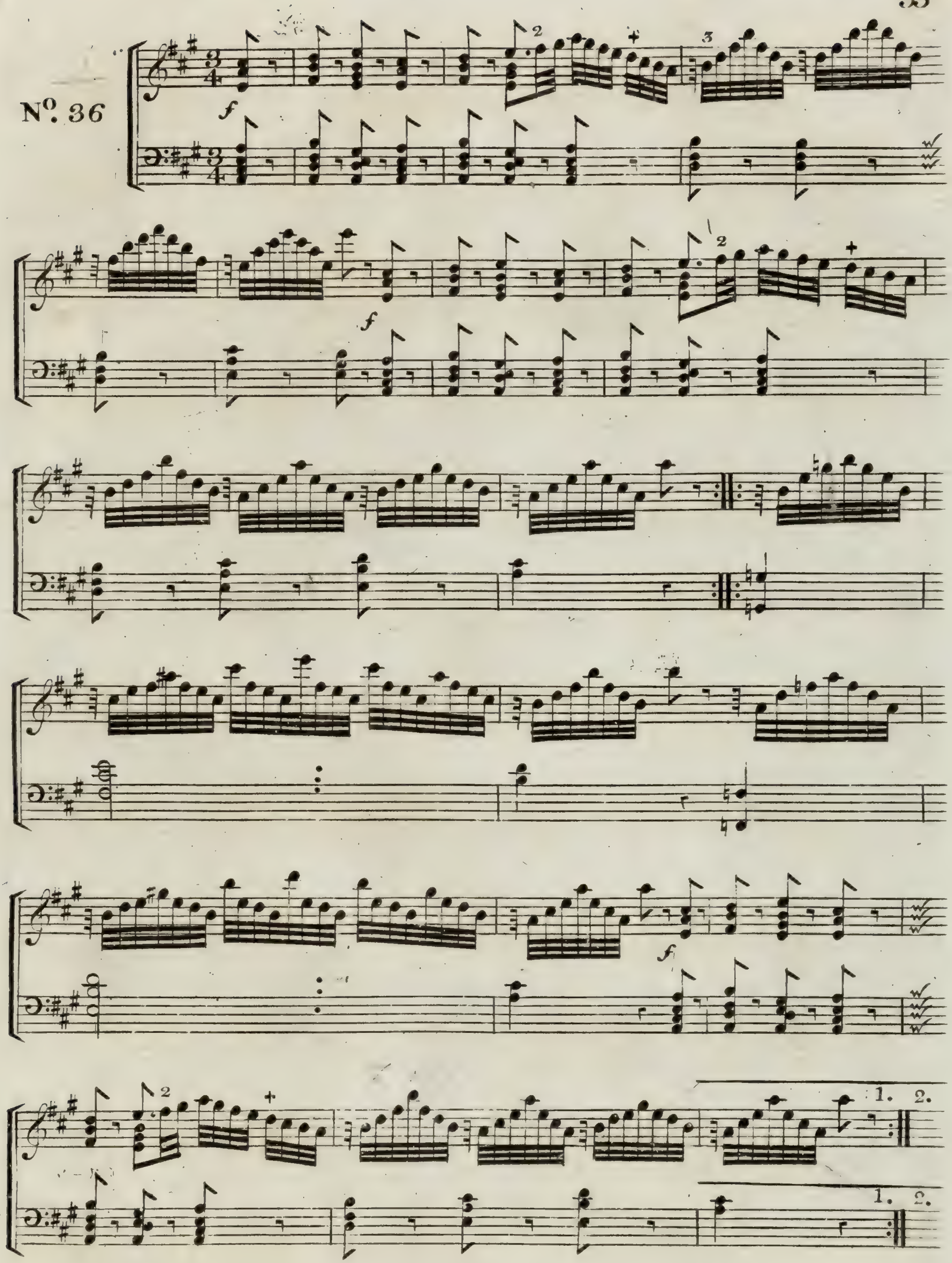
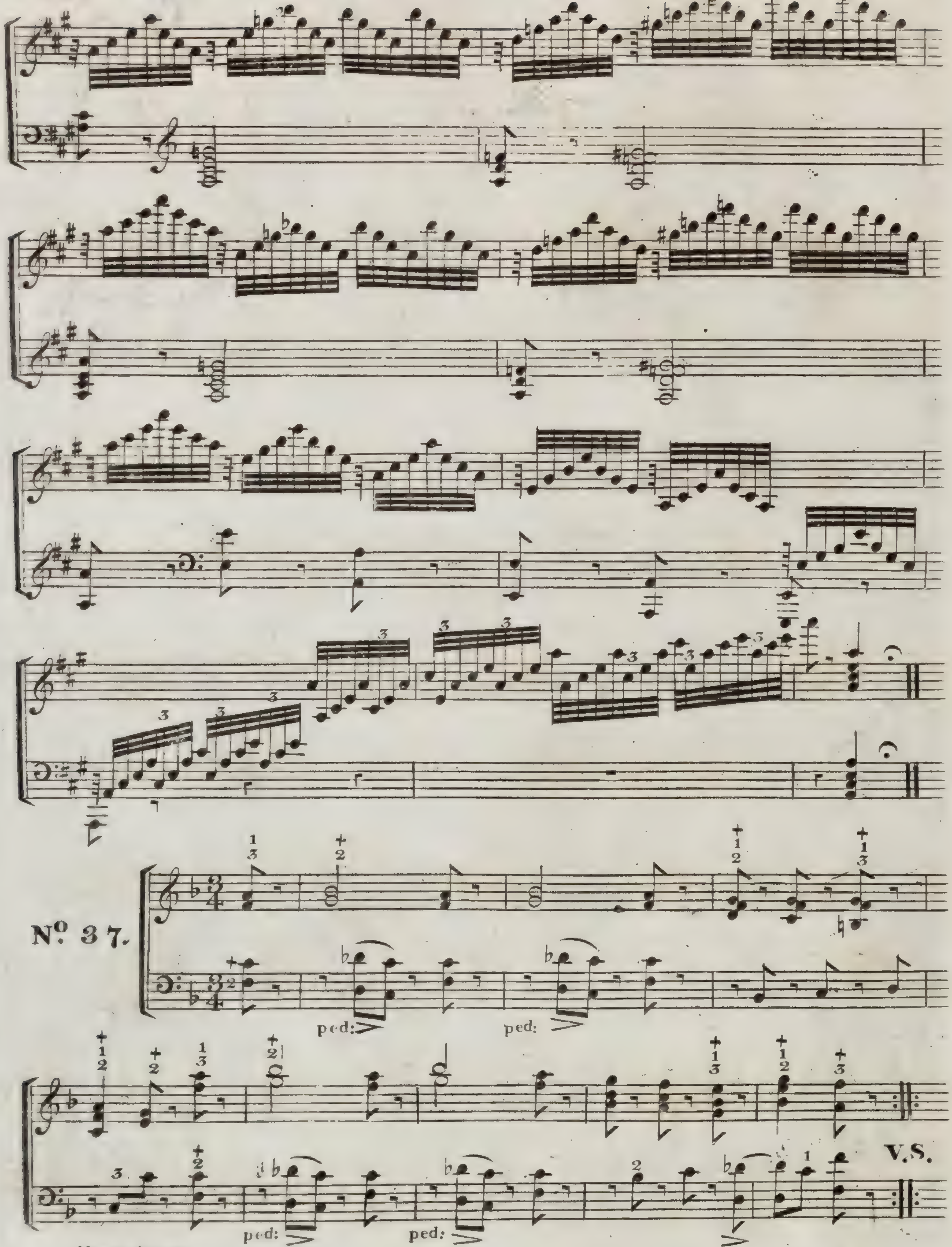
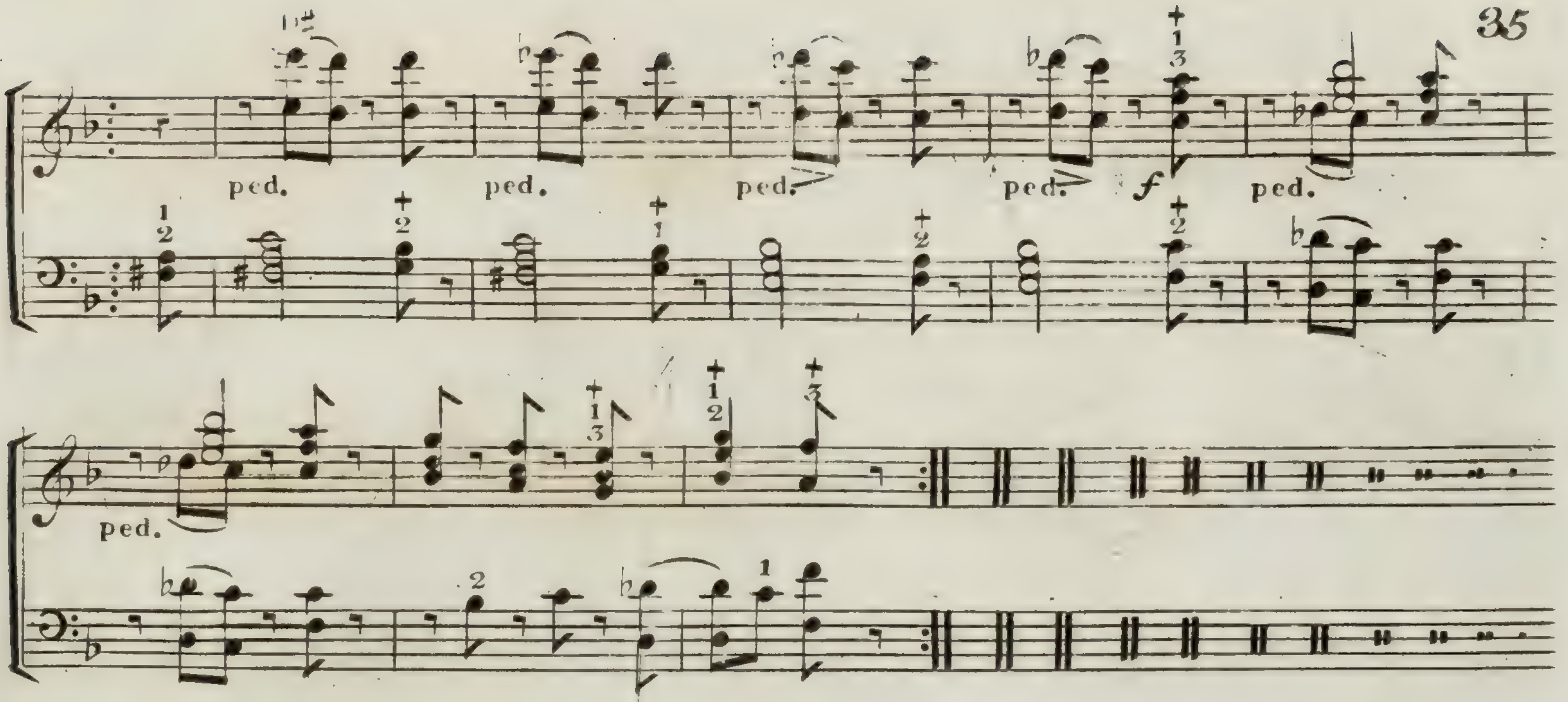



No. 37.
ped:
ped:
ped:
ped:
V.S.



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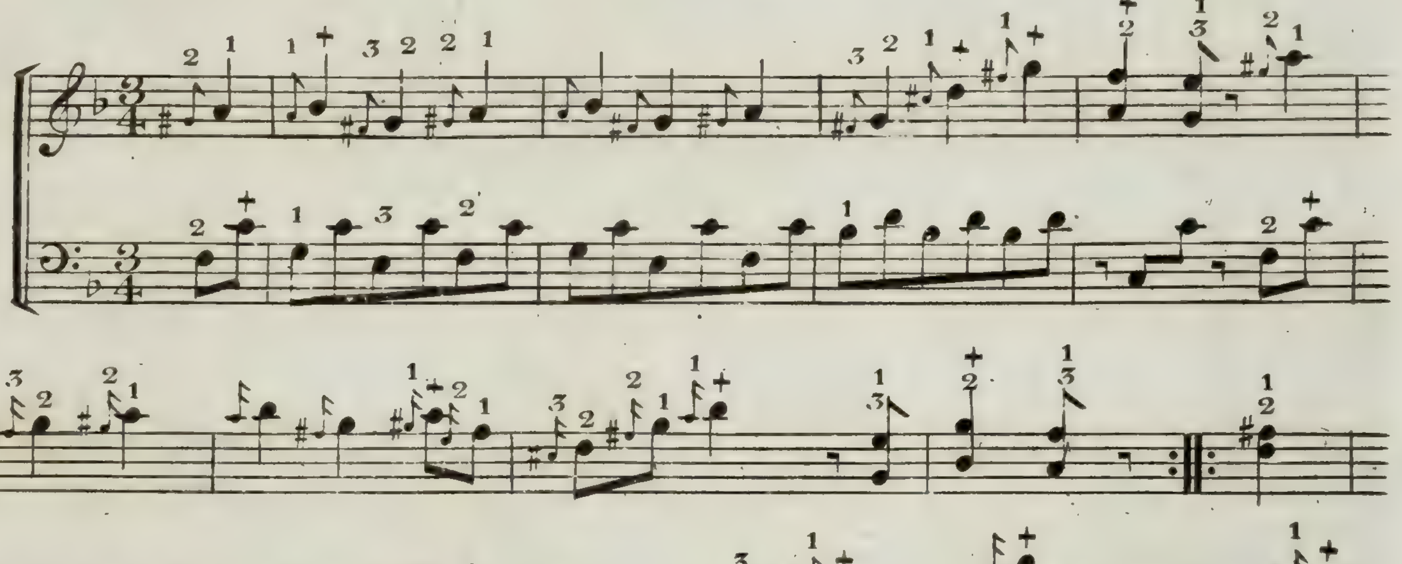

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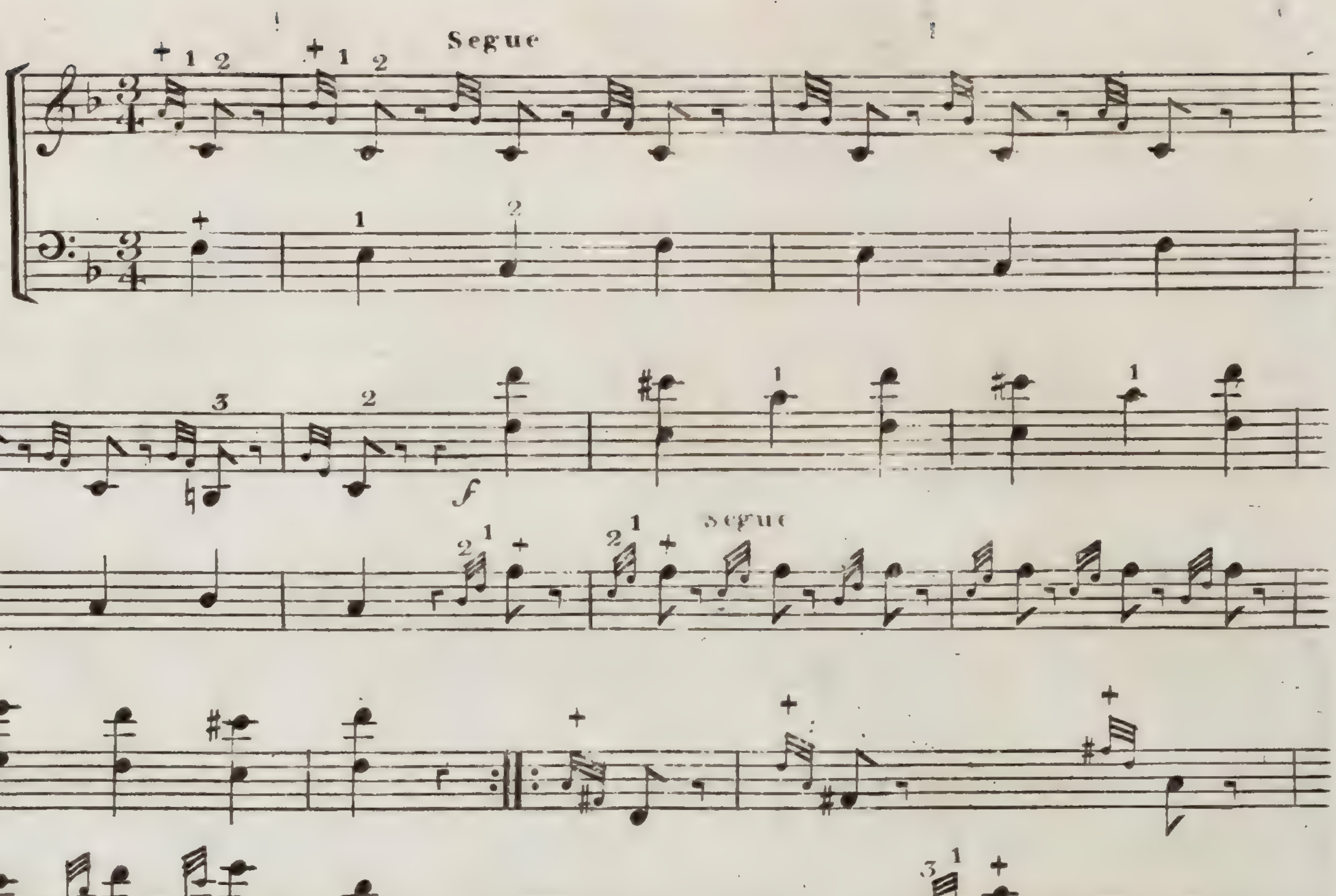

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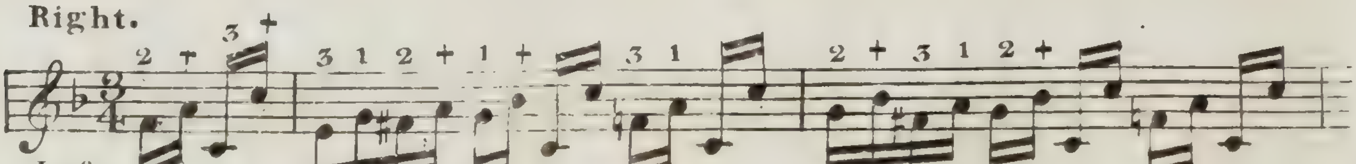

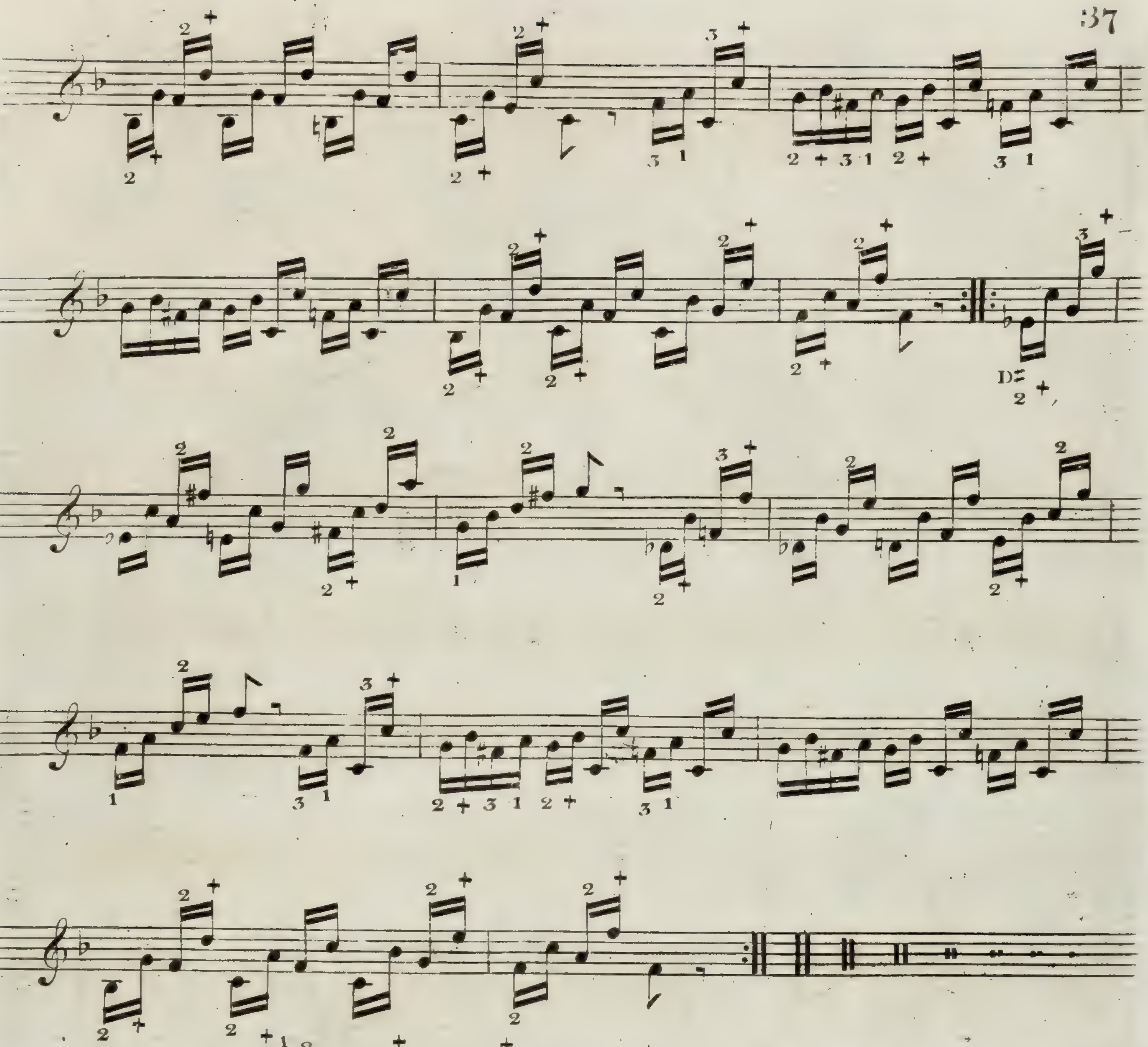

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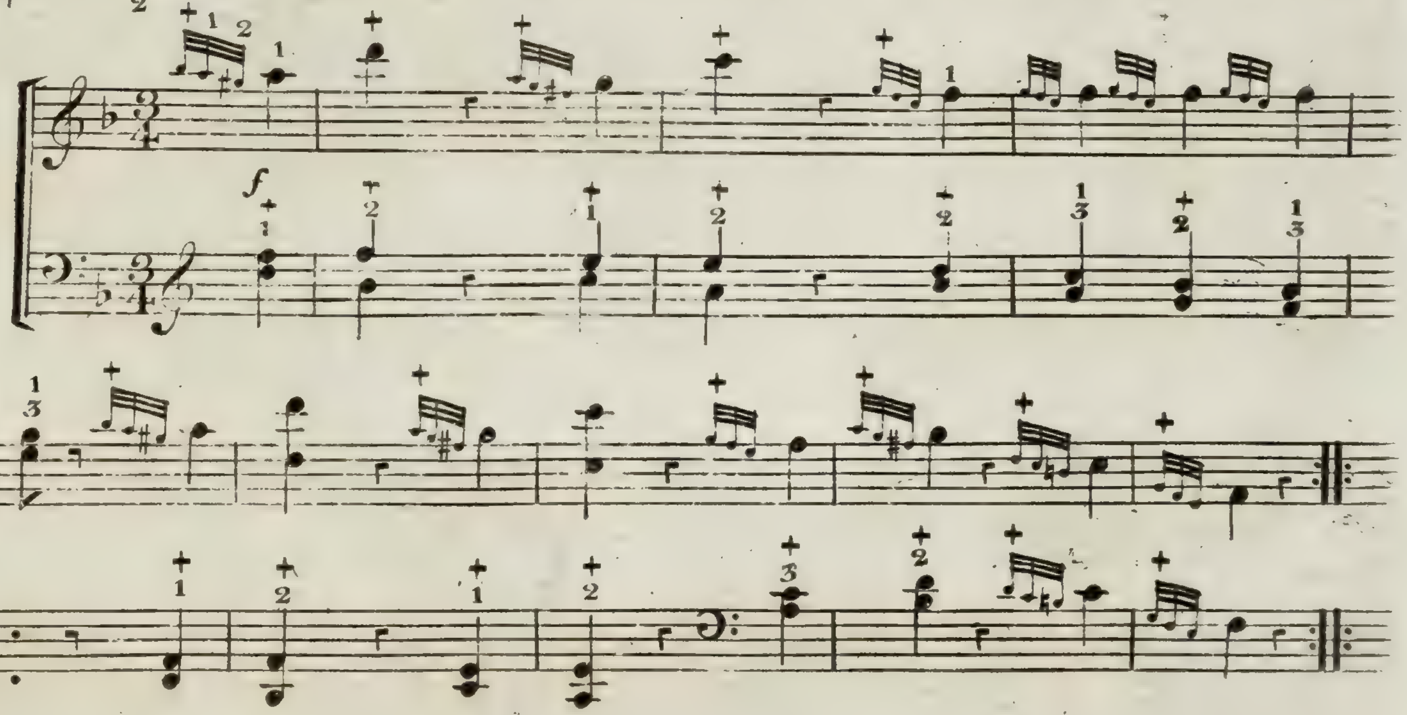

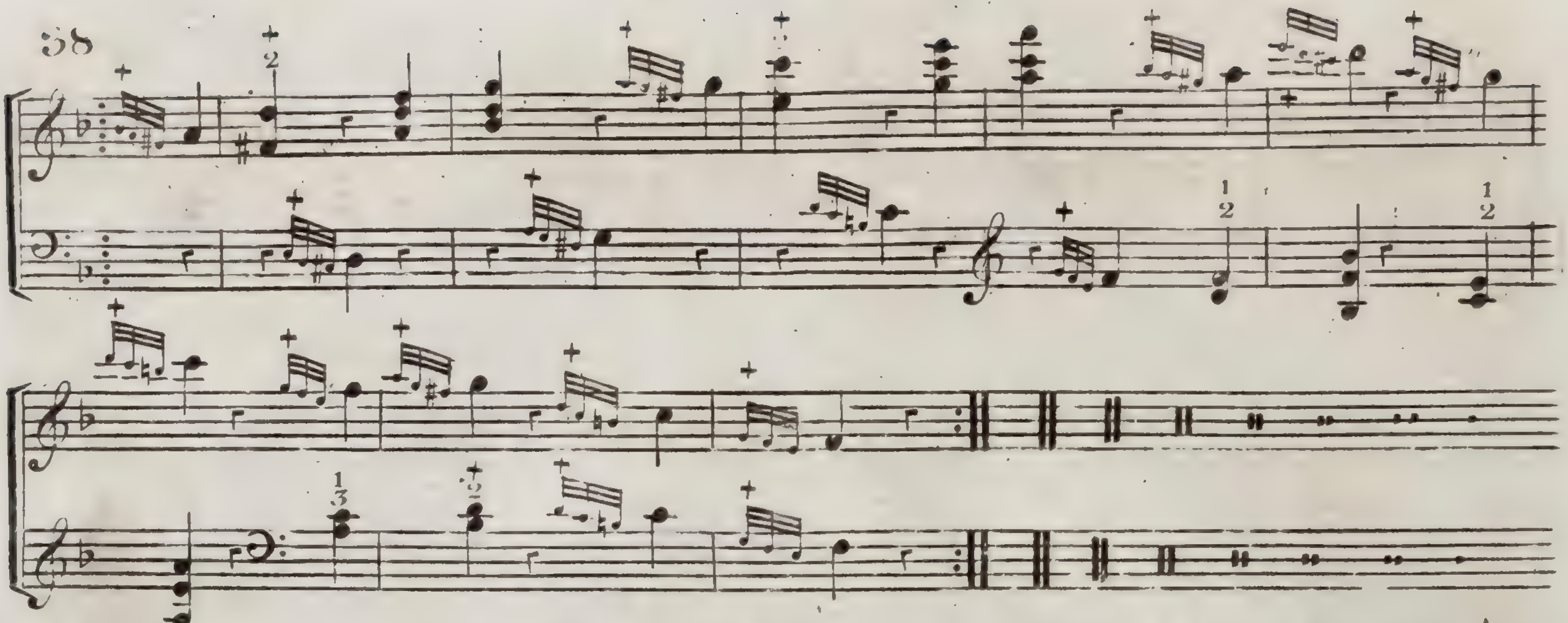

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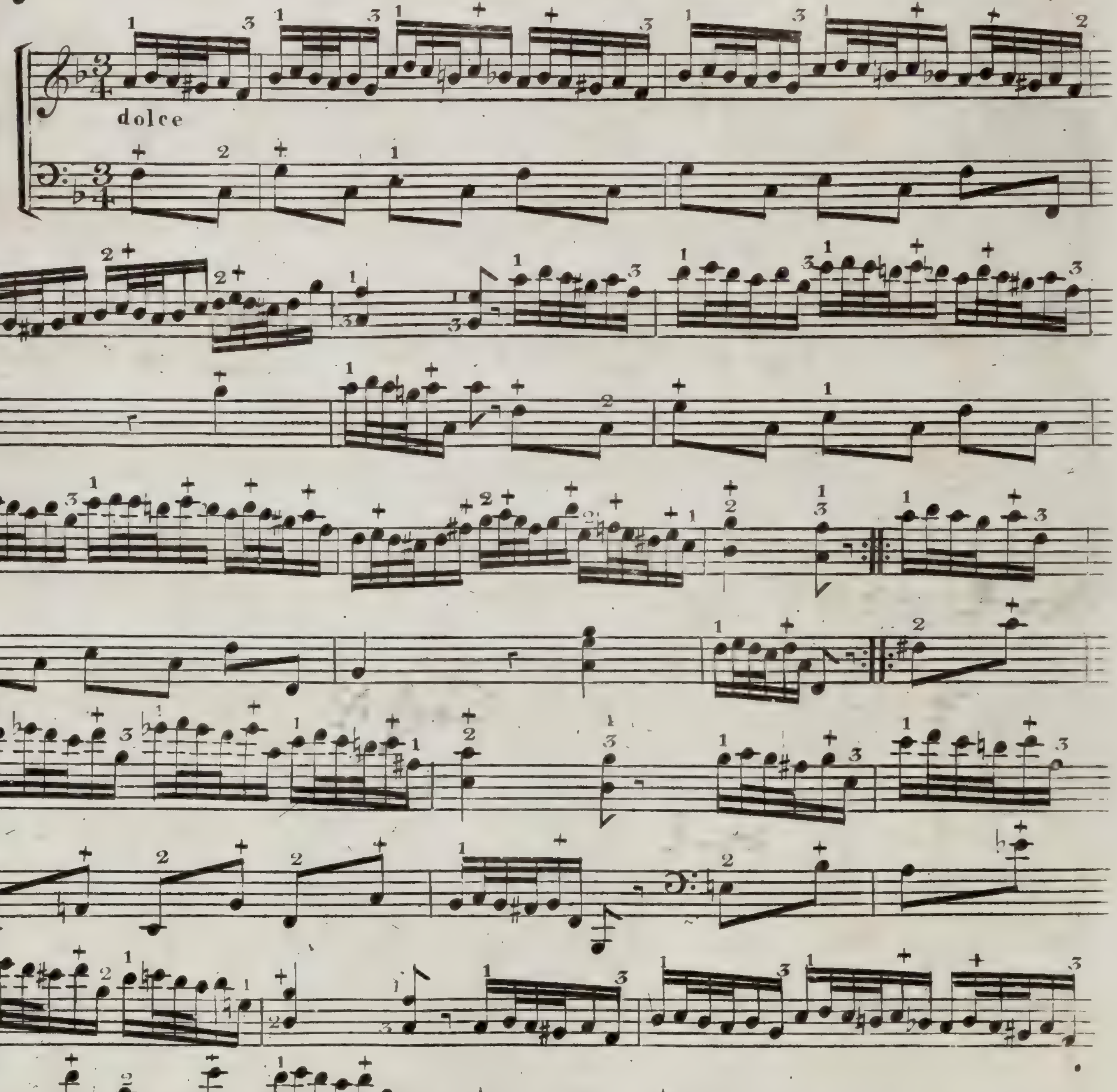
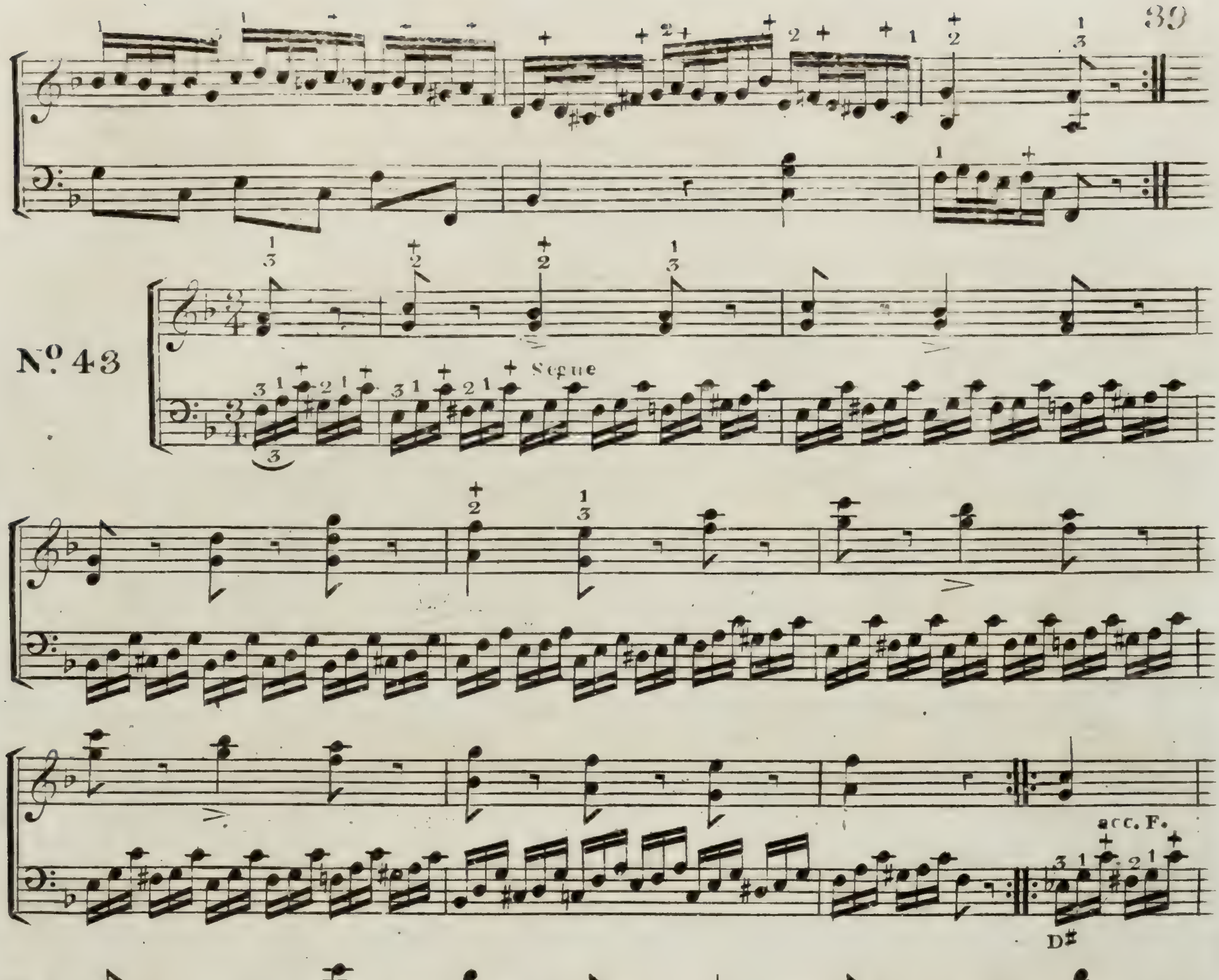
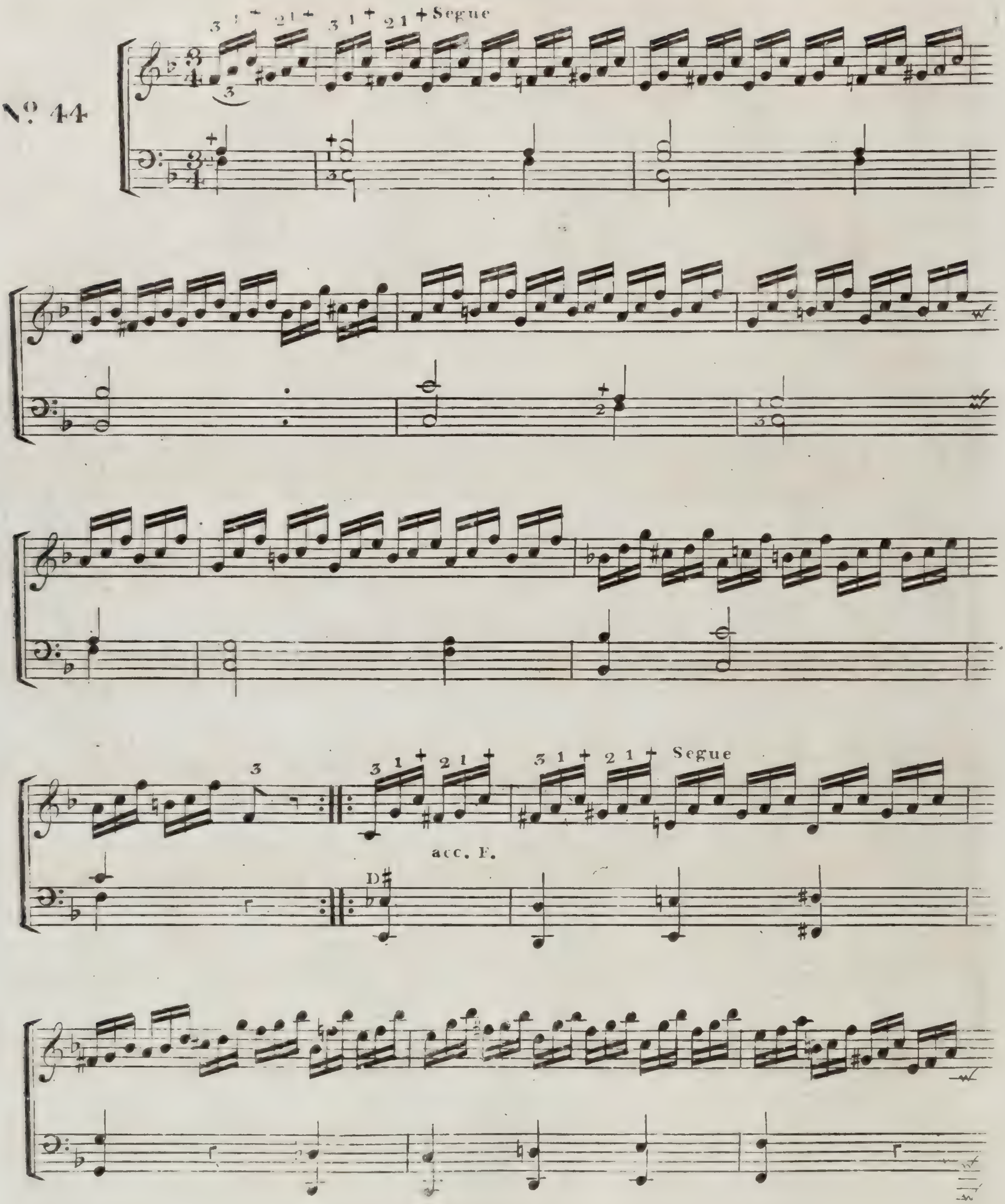
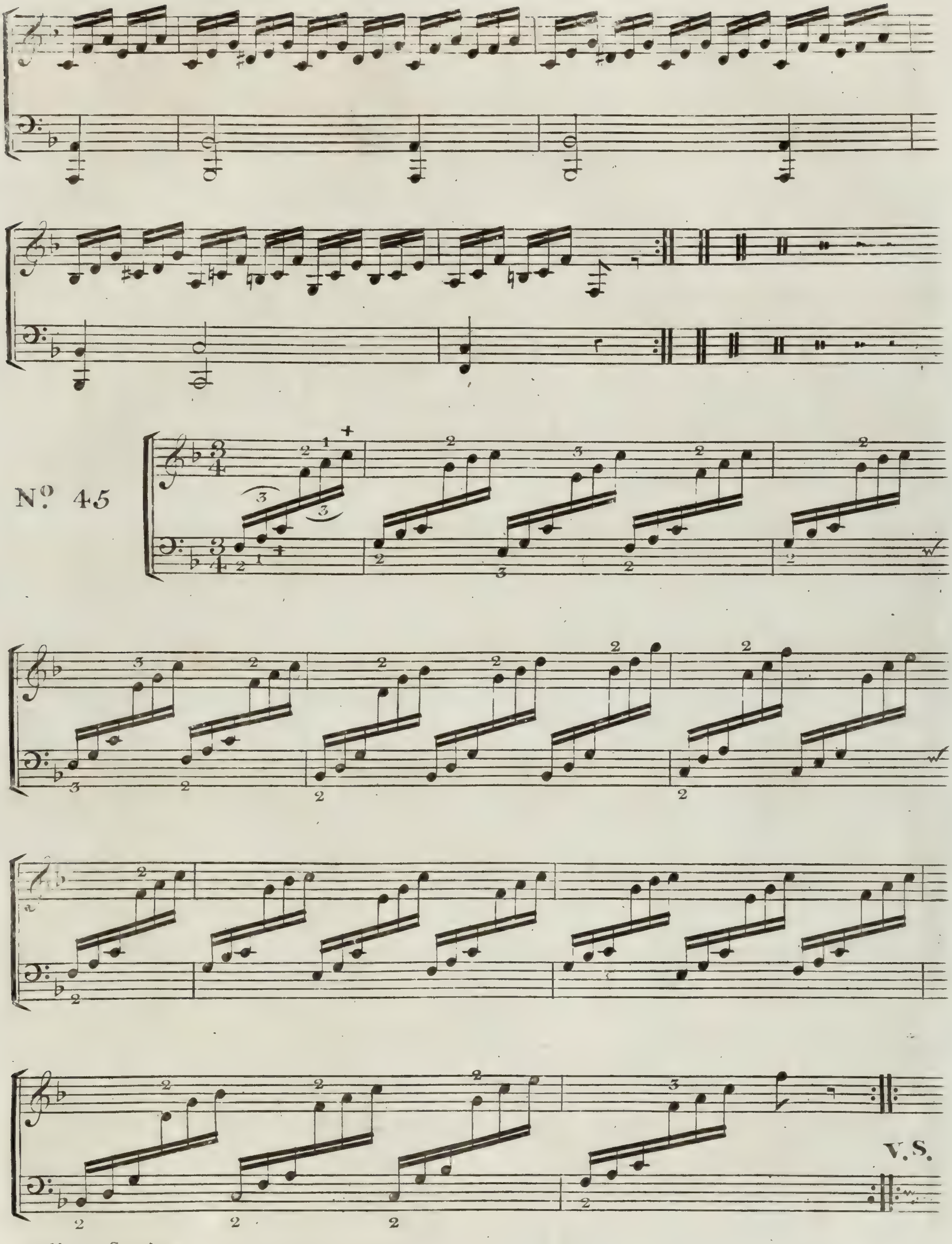



Nº 43
Segue
acc. F.
D♯
Segue

Nº 44

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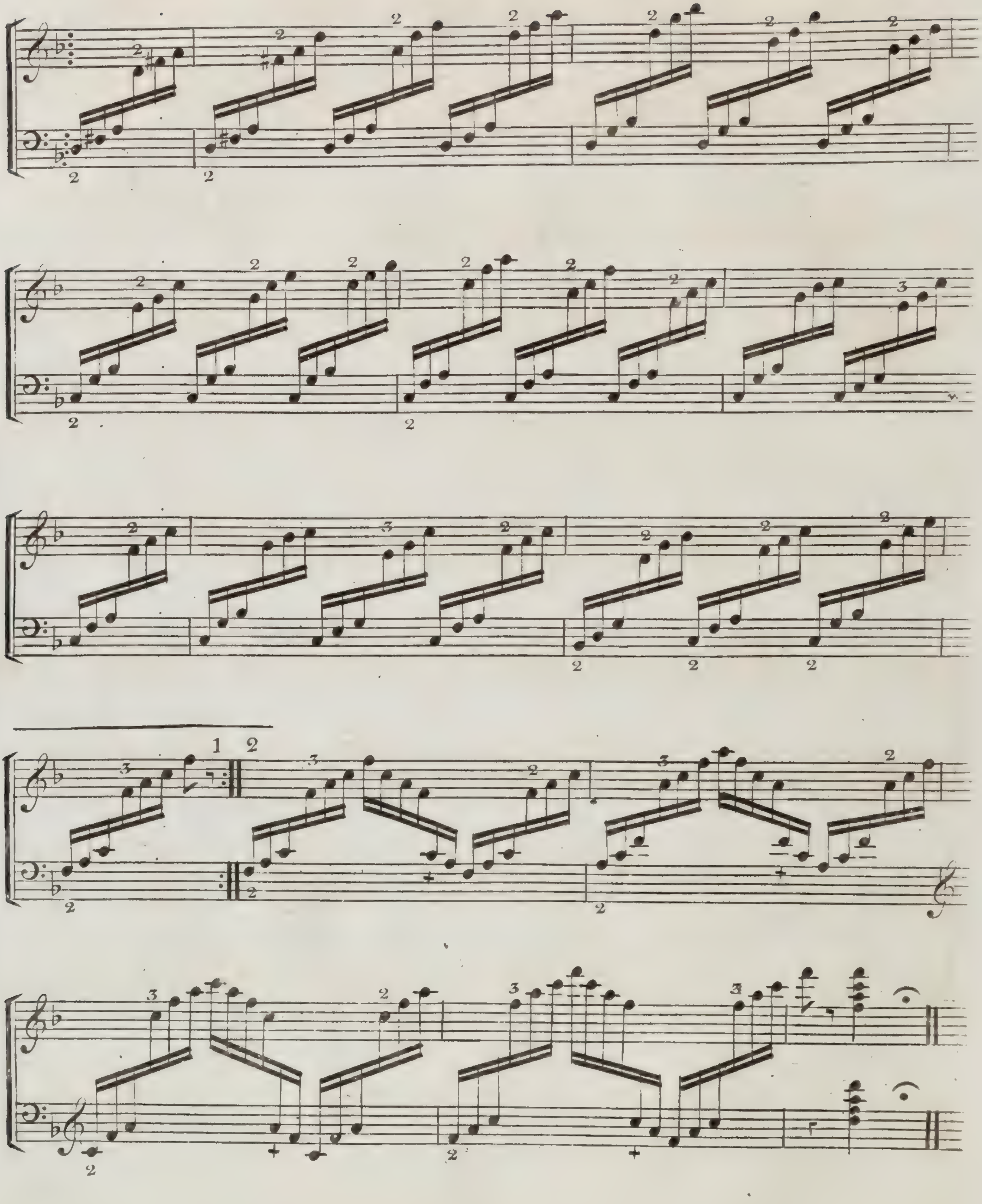

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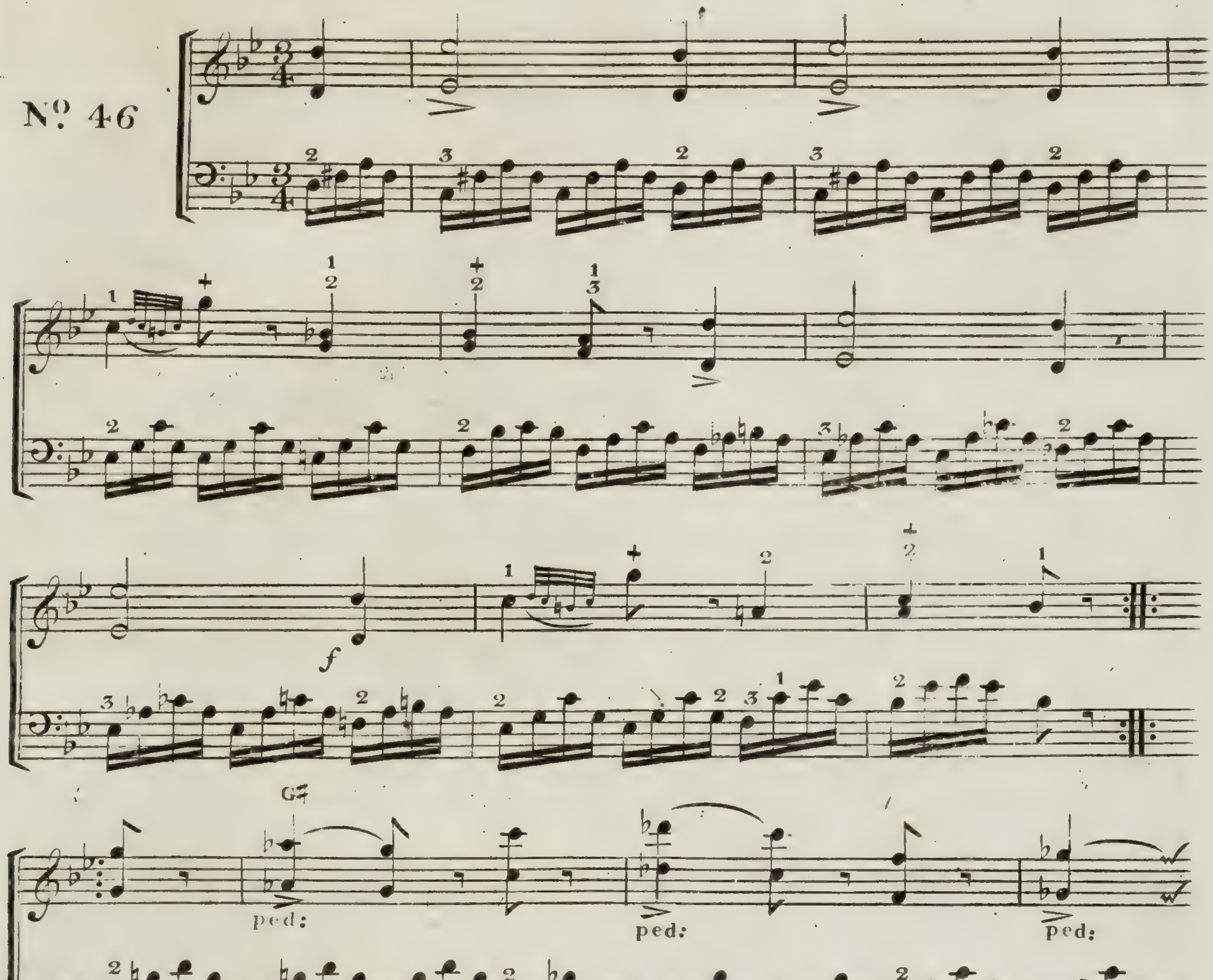
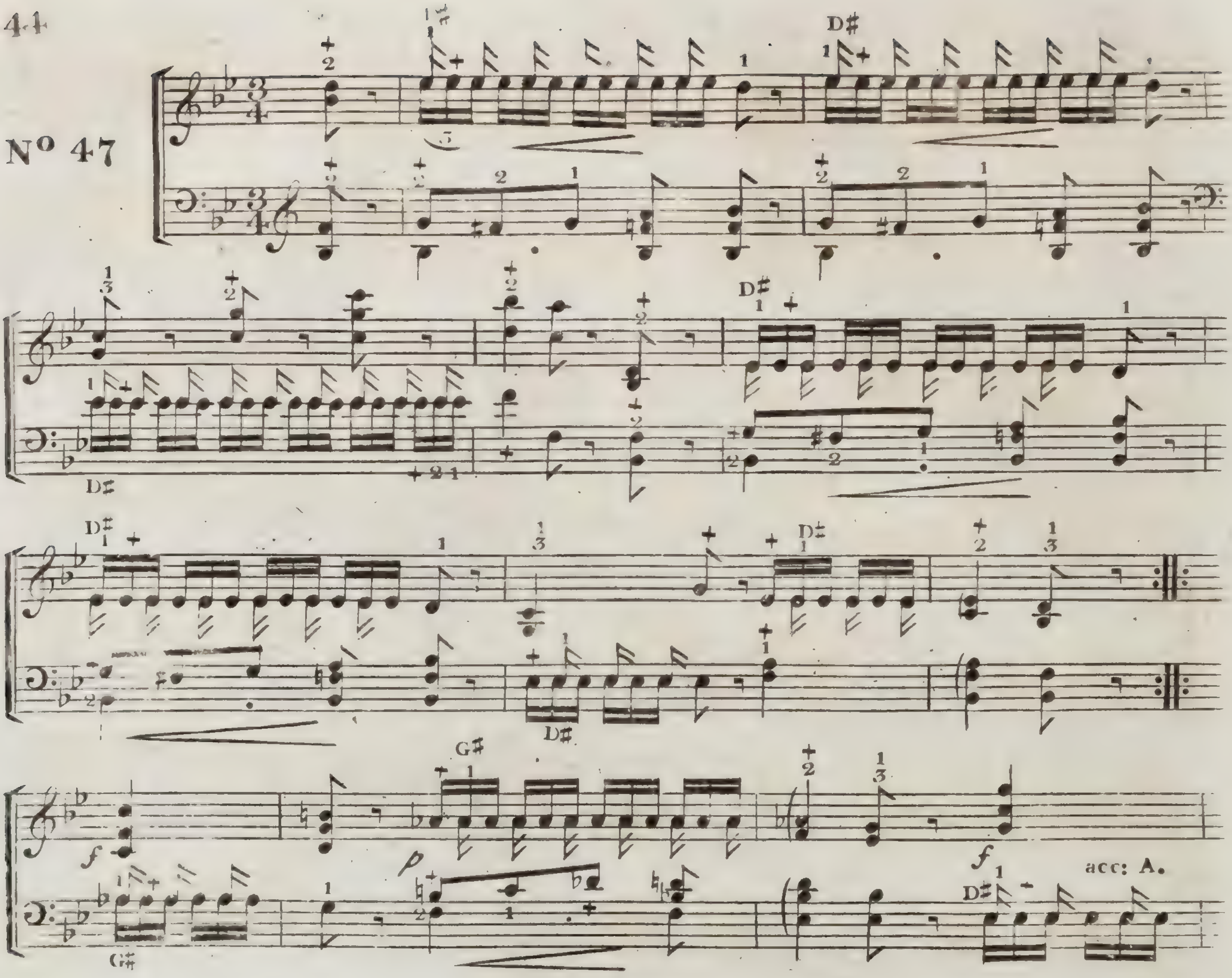


Harp Study

Nº 47



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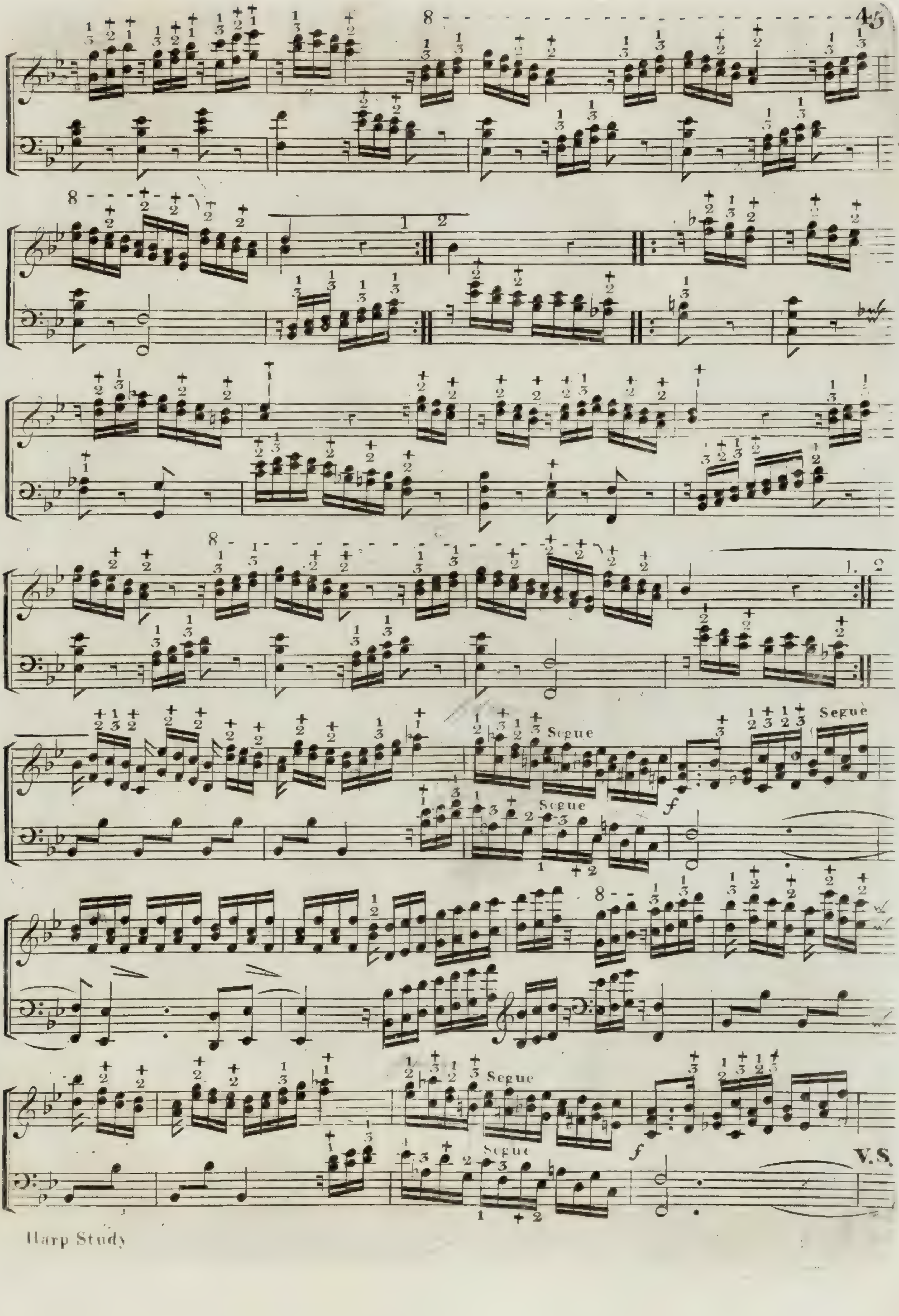
Segue
Segue
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Segue
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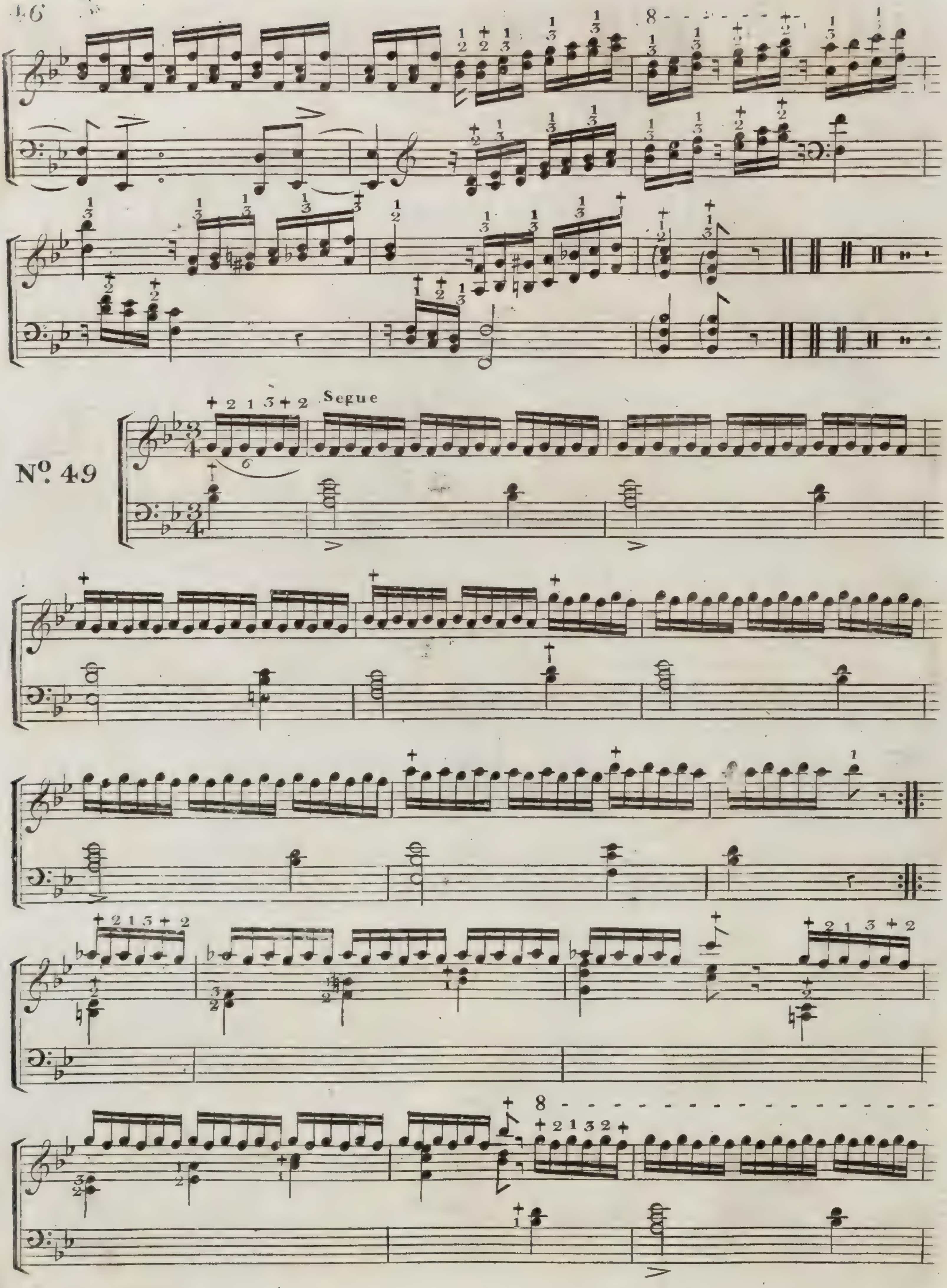
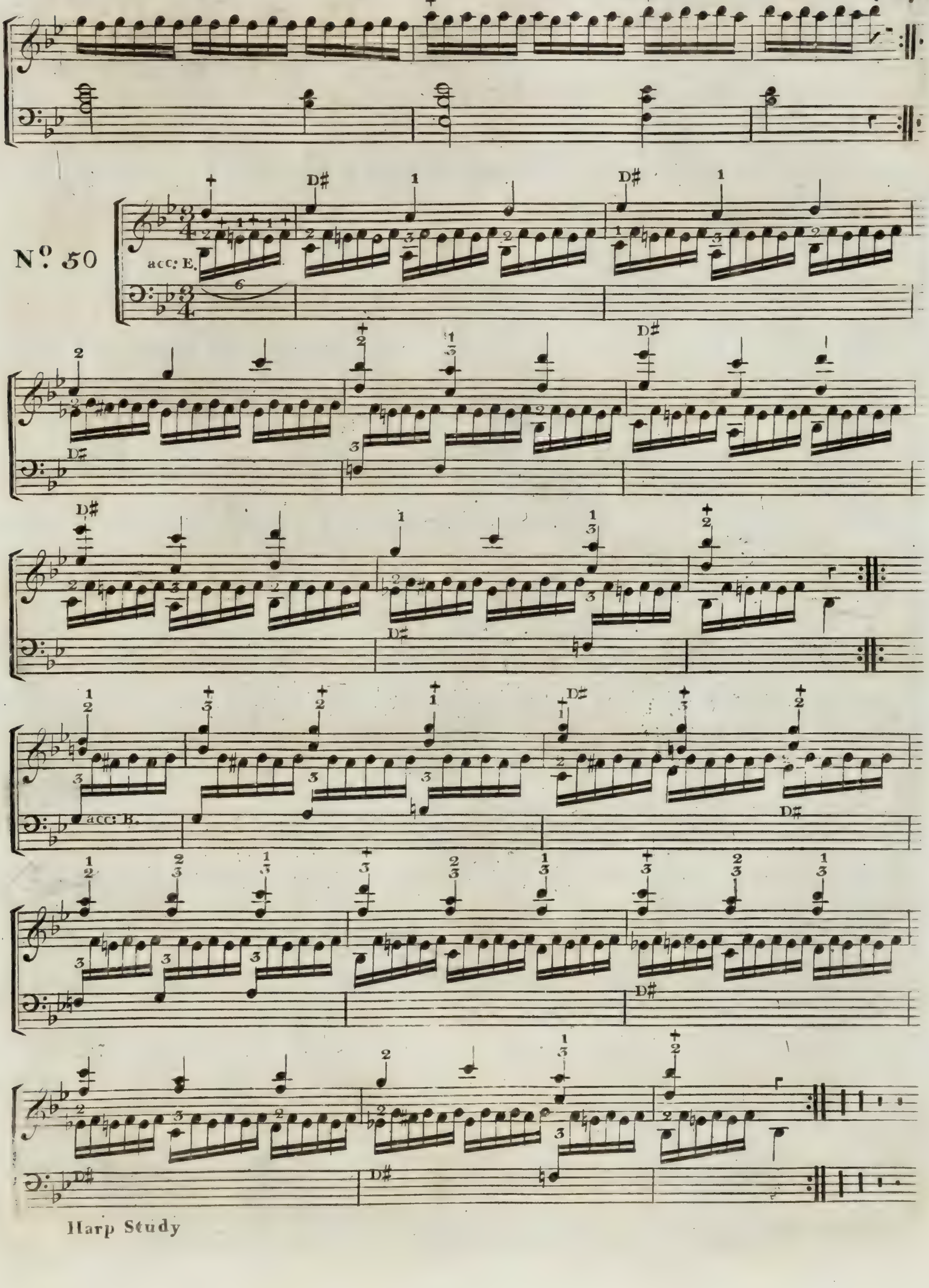
V.S.


Nº. 49
Segue

No. 50



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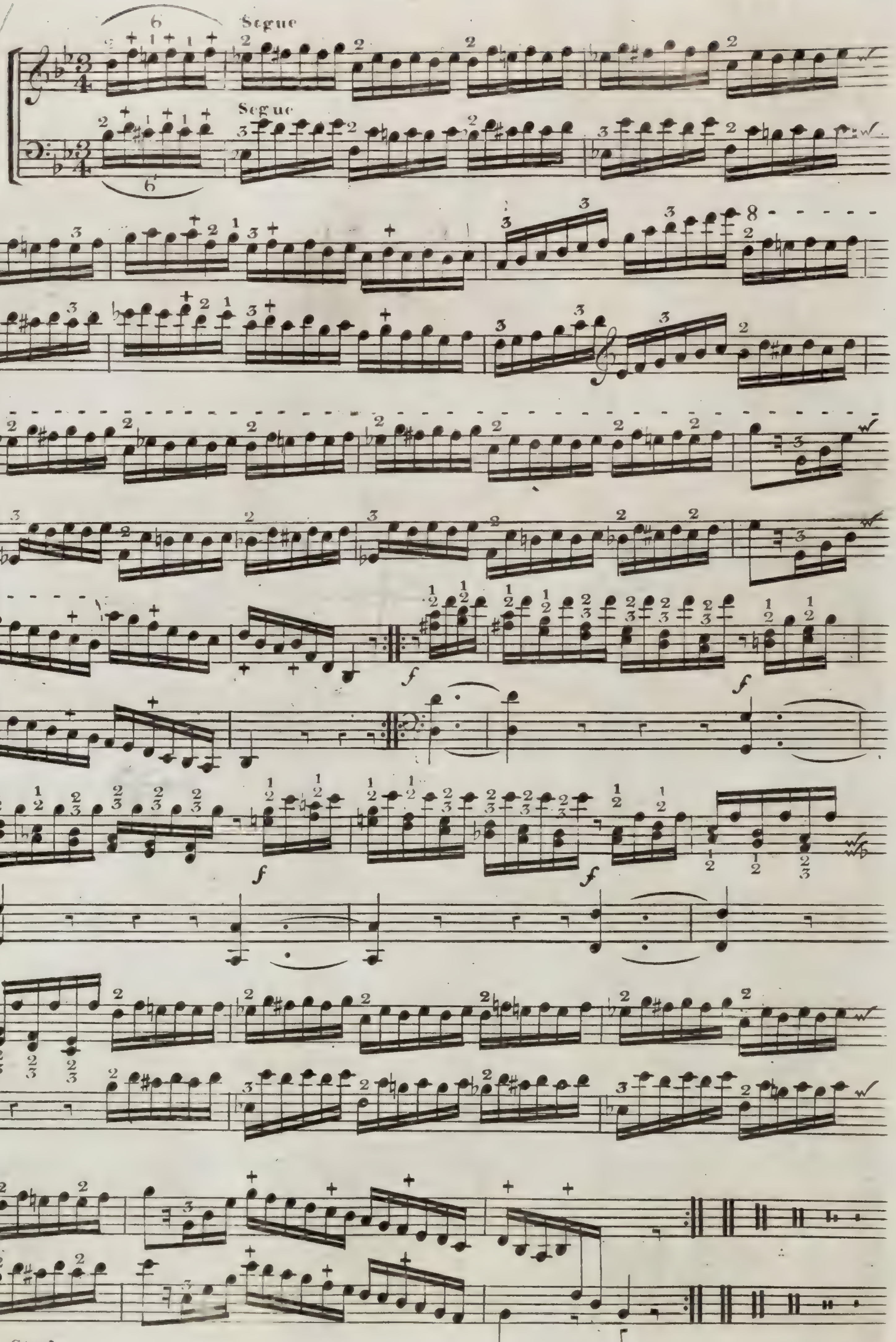

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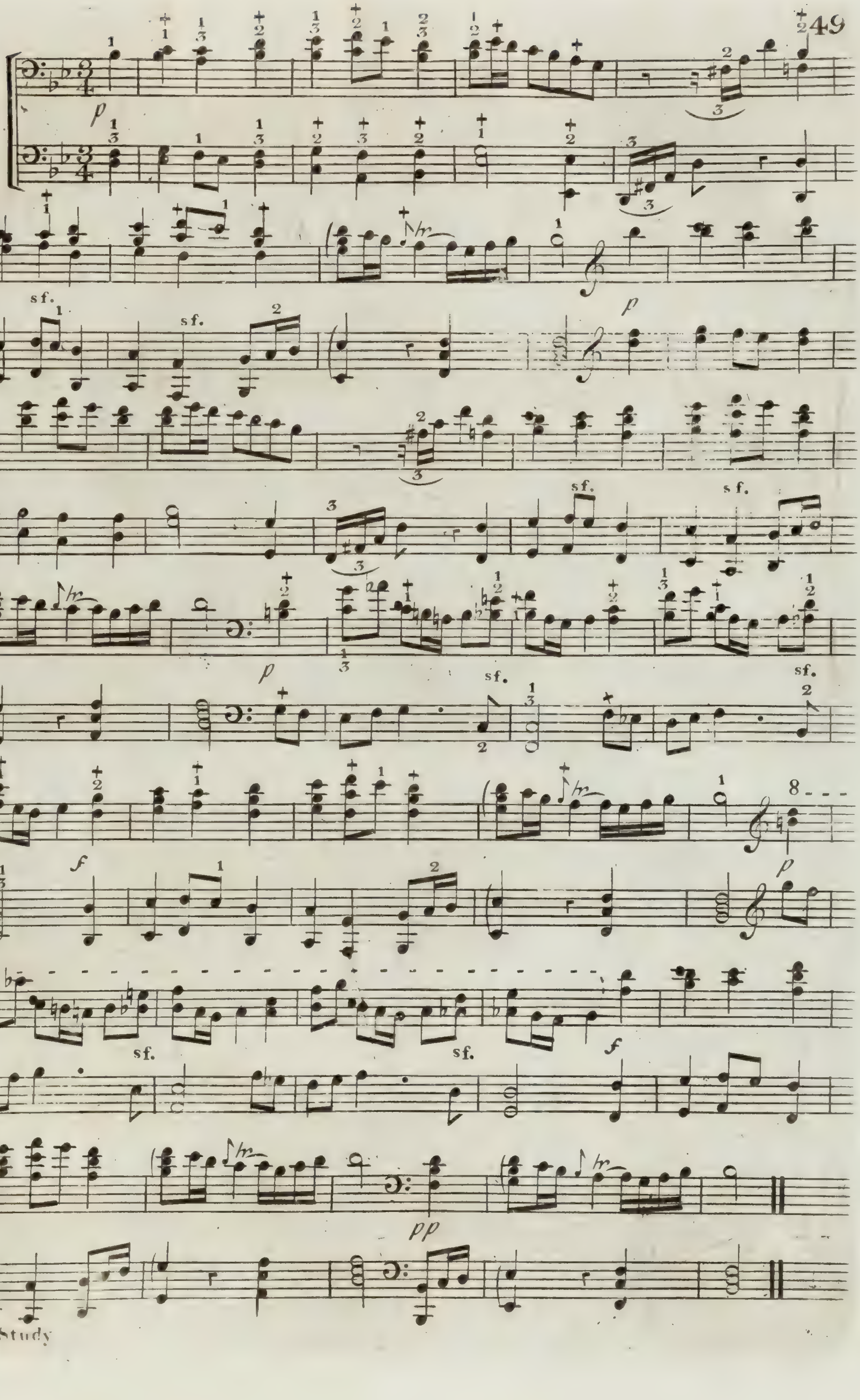

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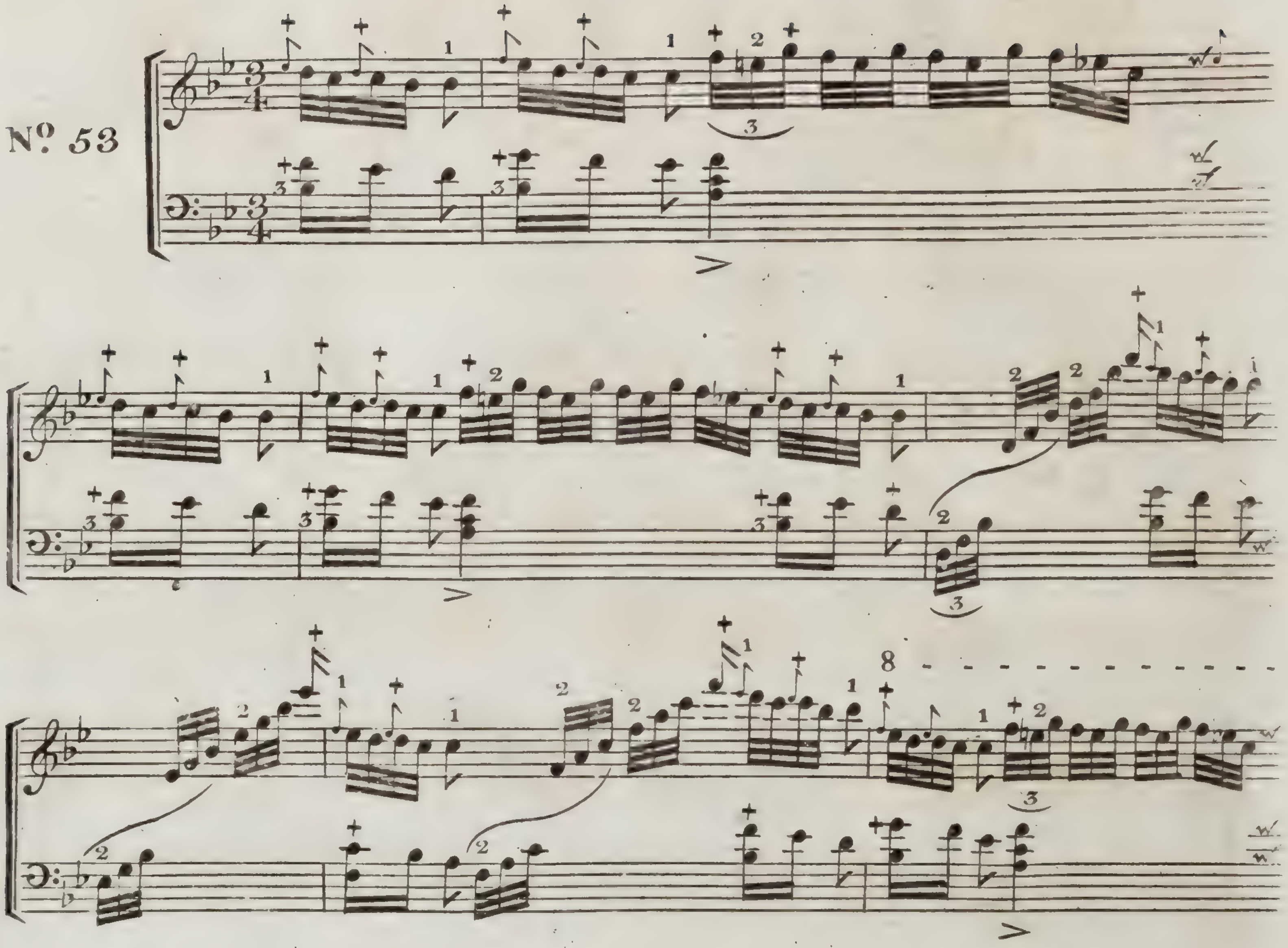
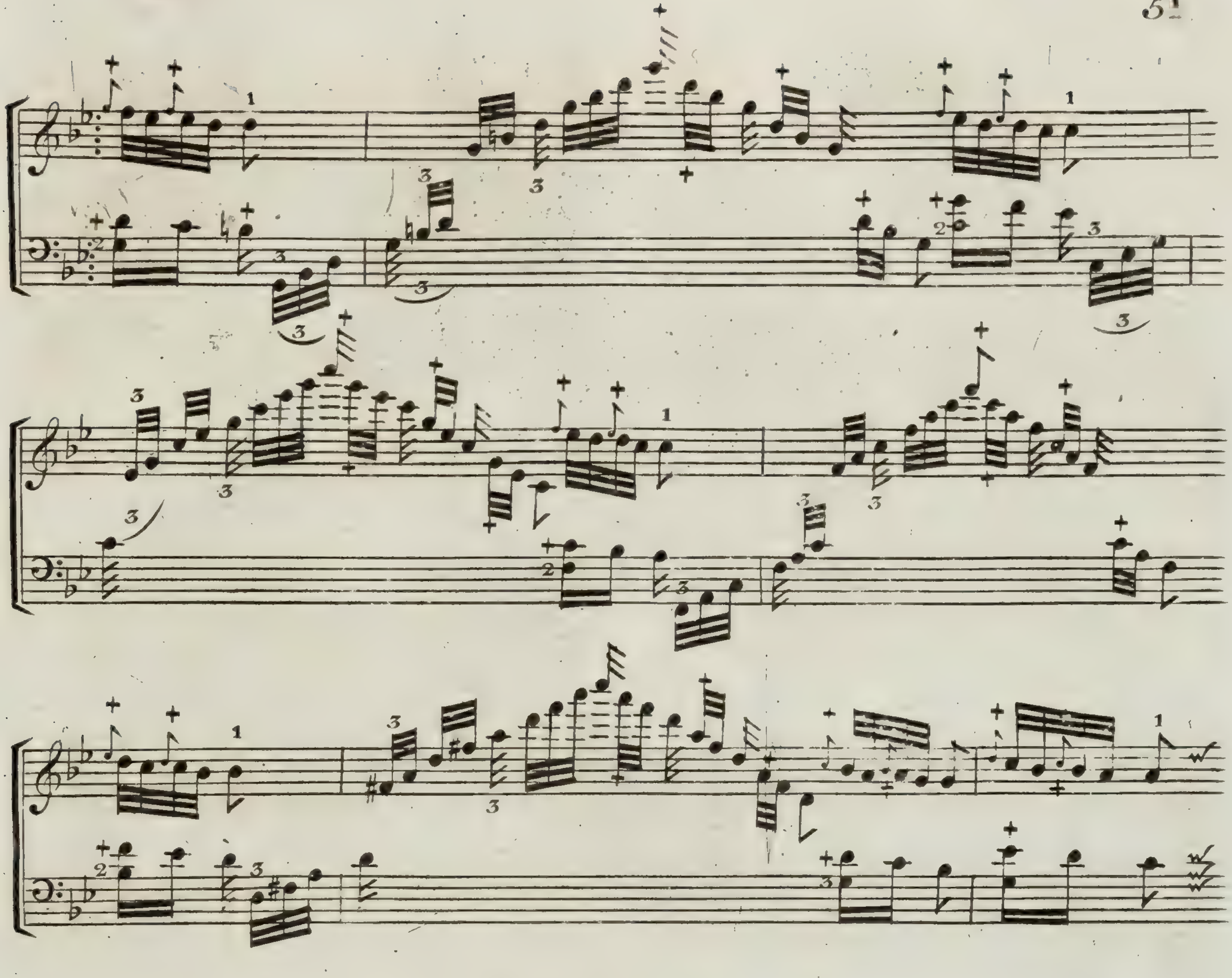
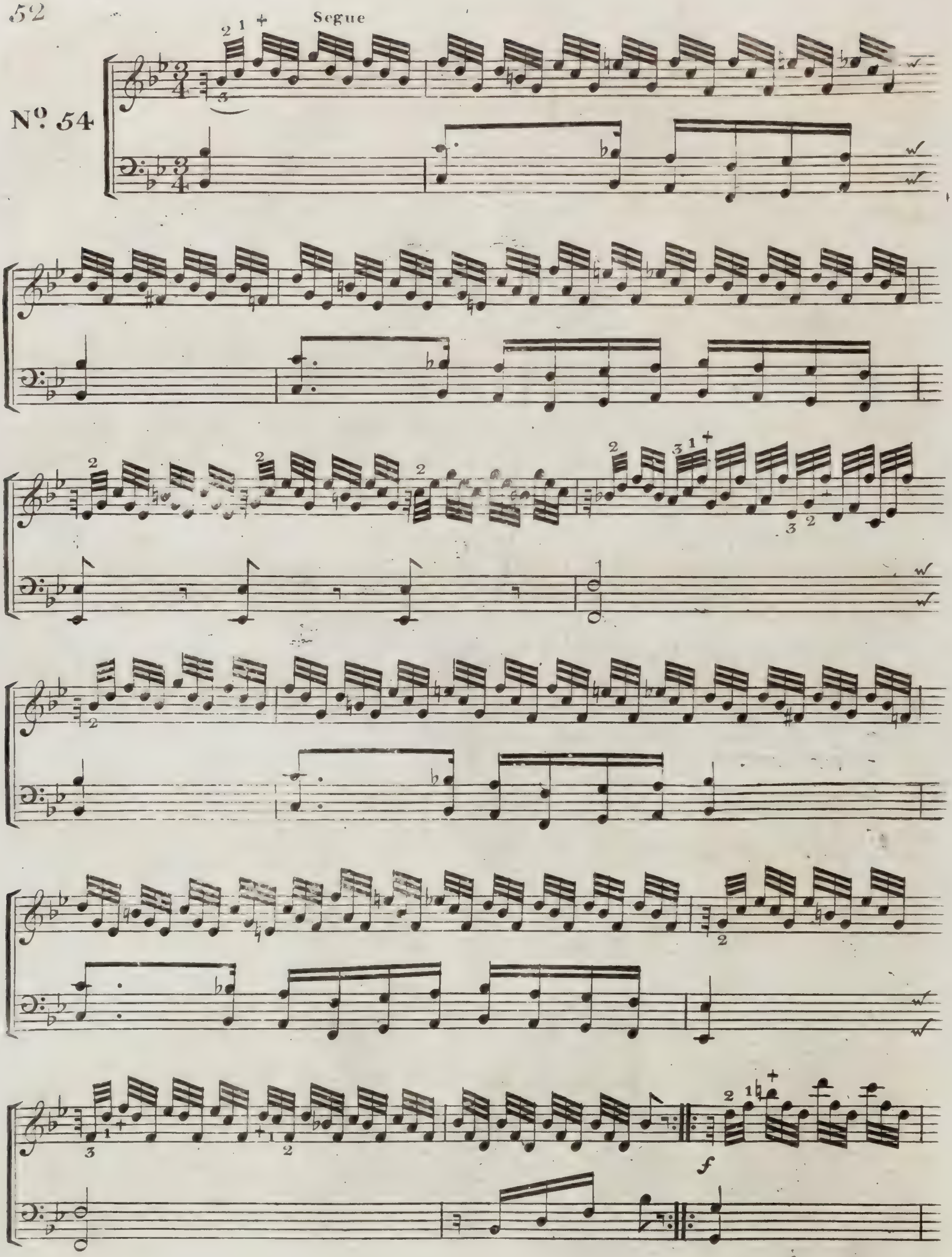
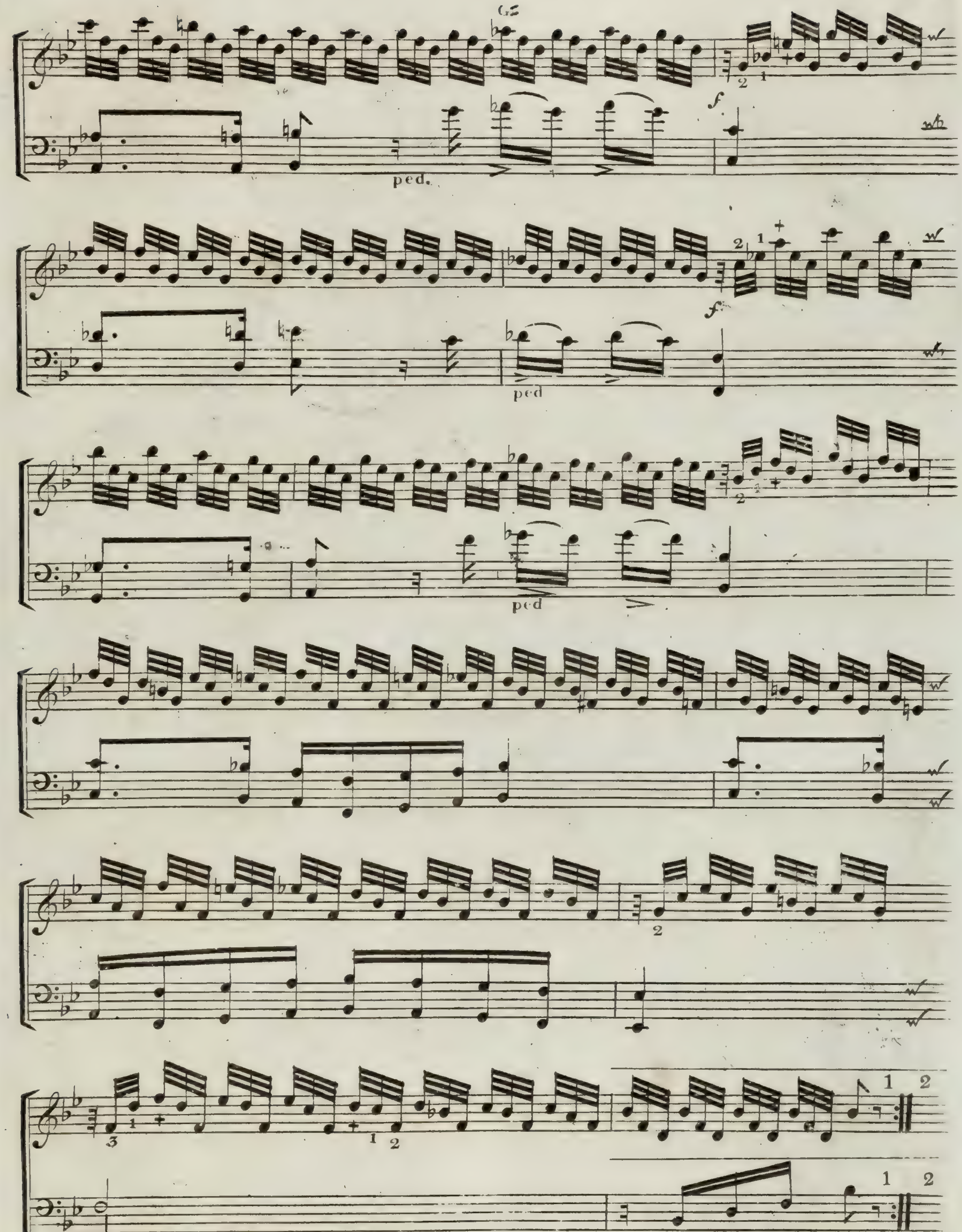
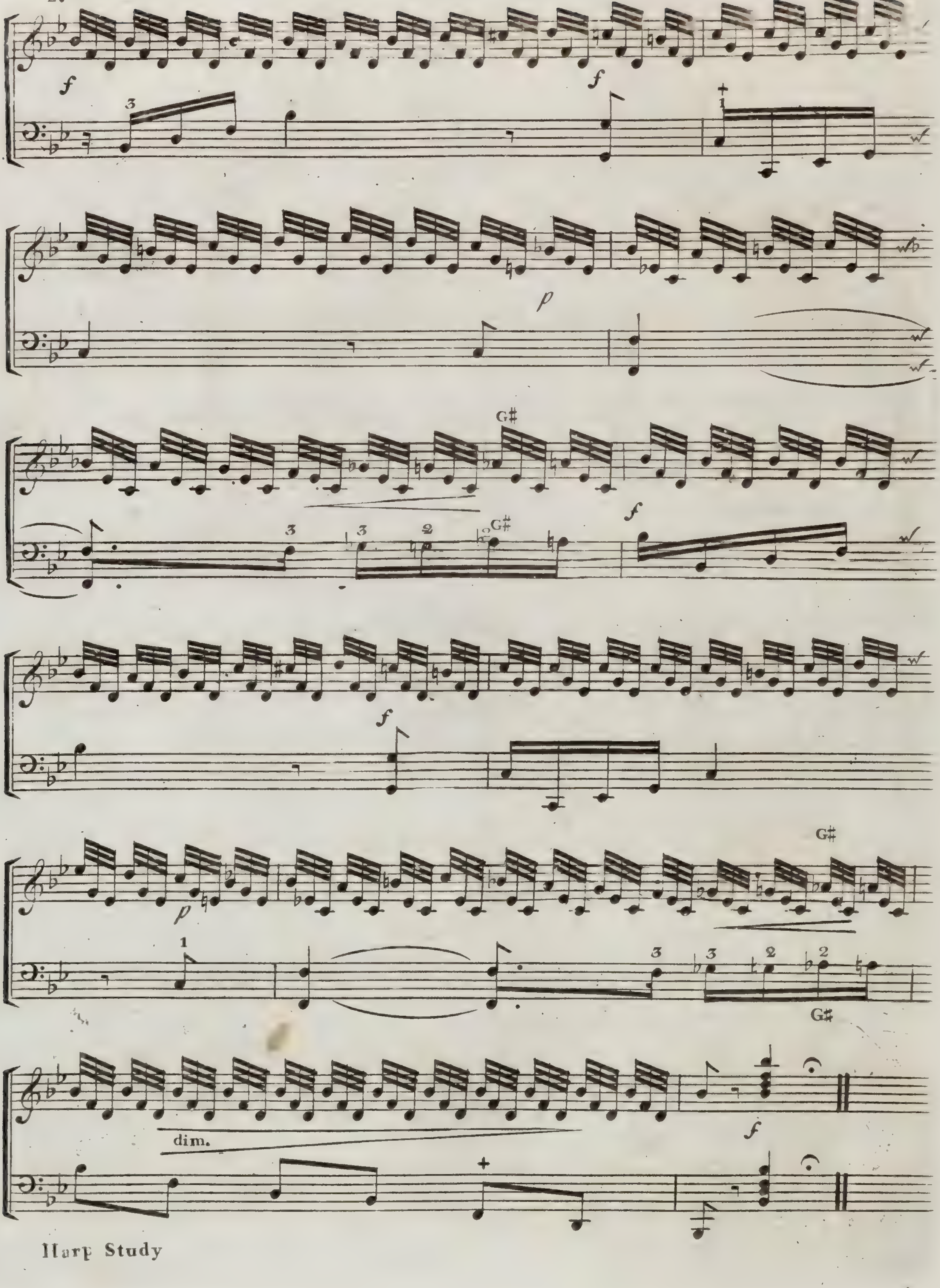





Nº. 54
Segue
f


ped.
ped
ped

2.



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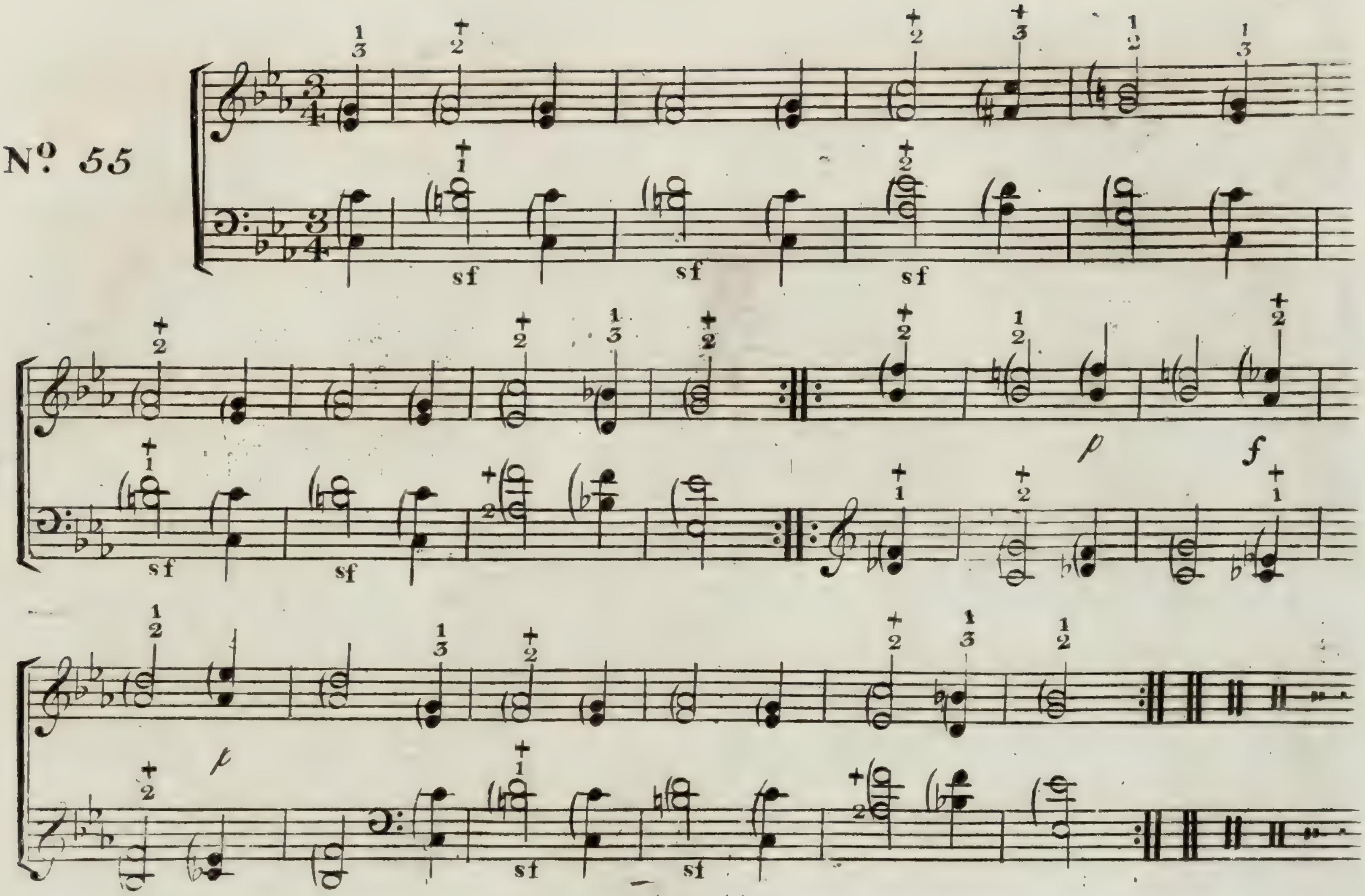

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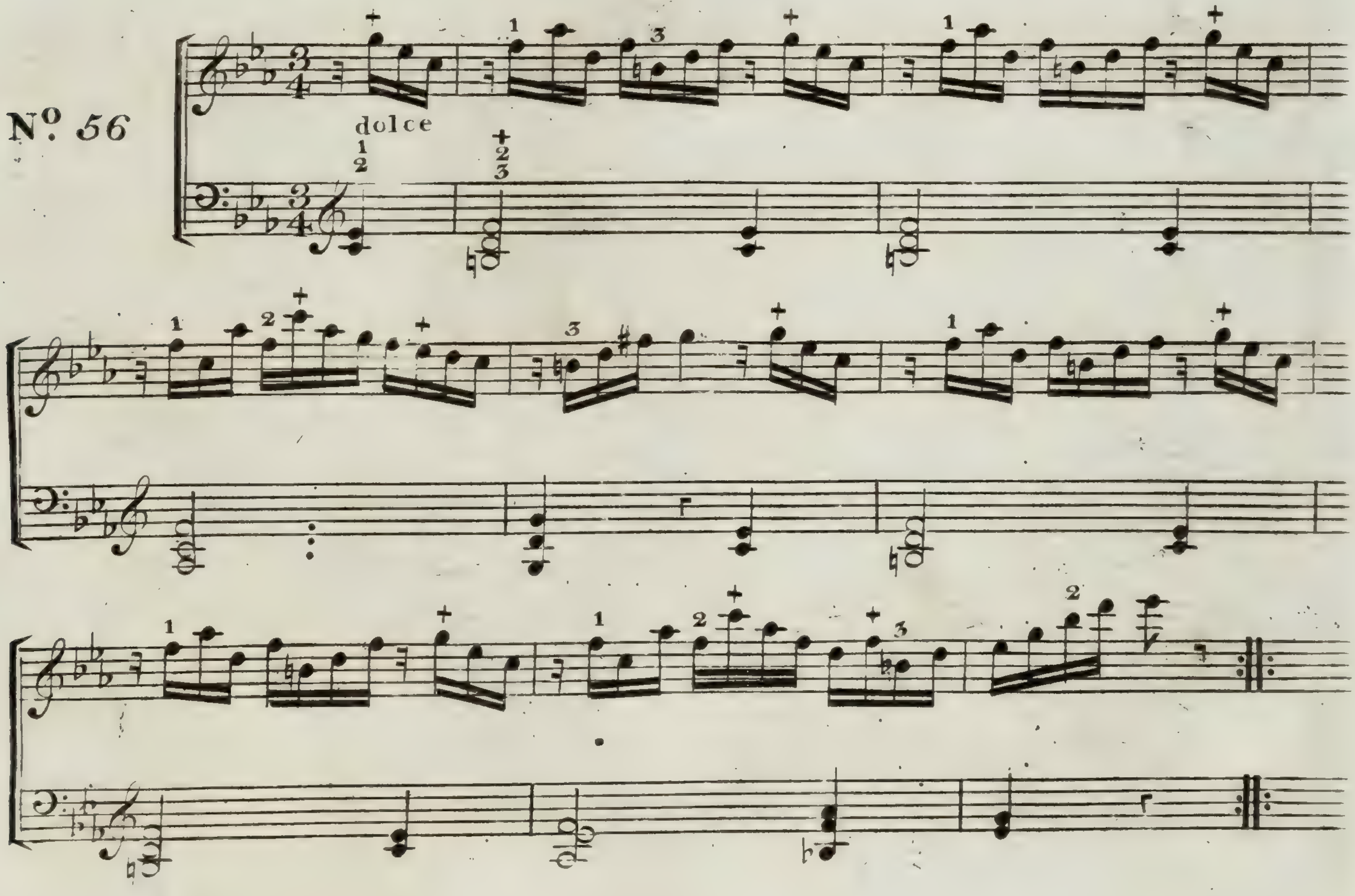
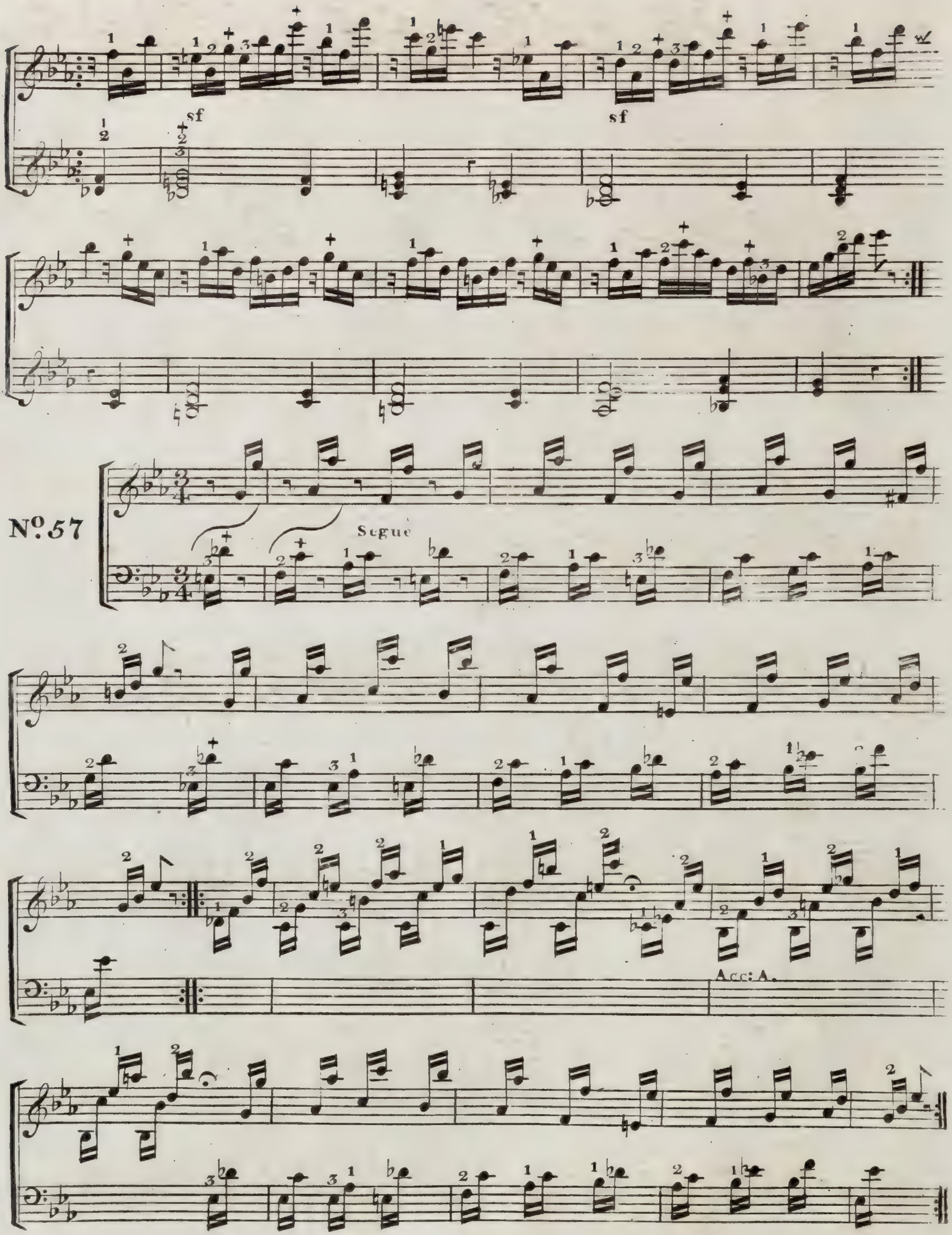
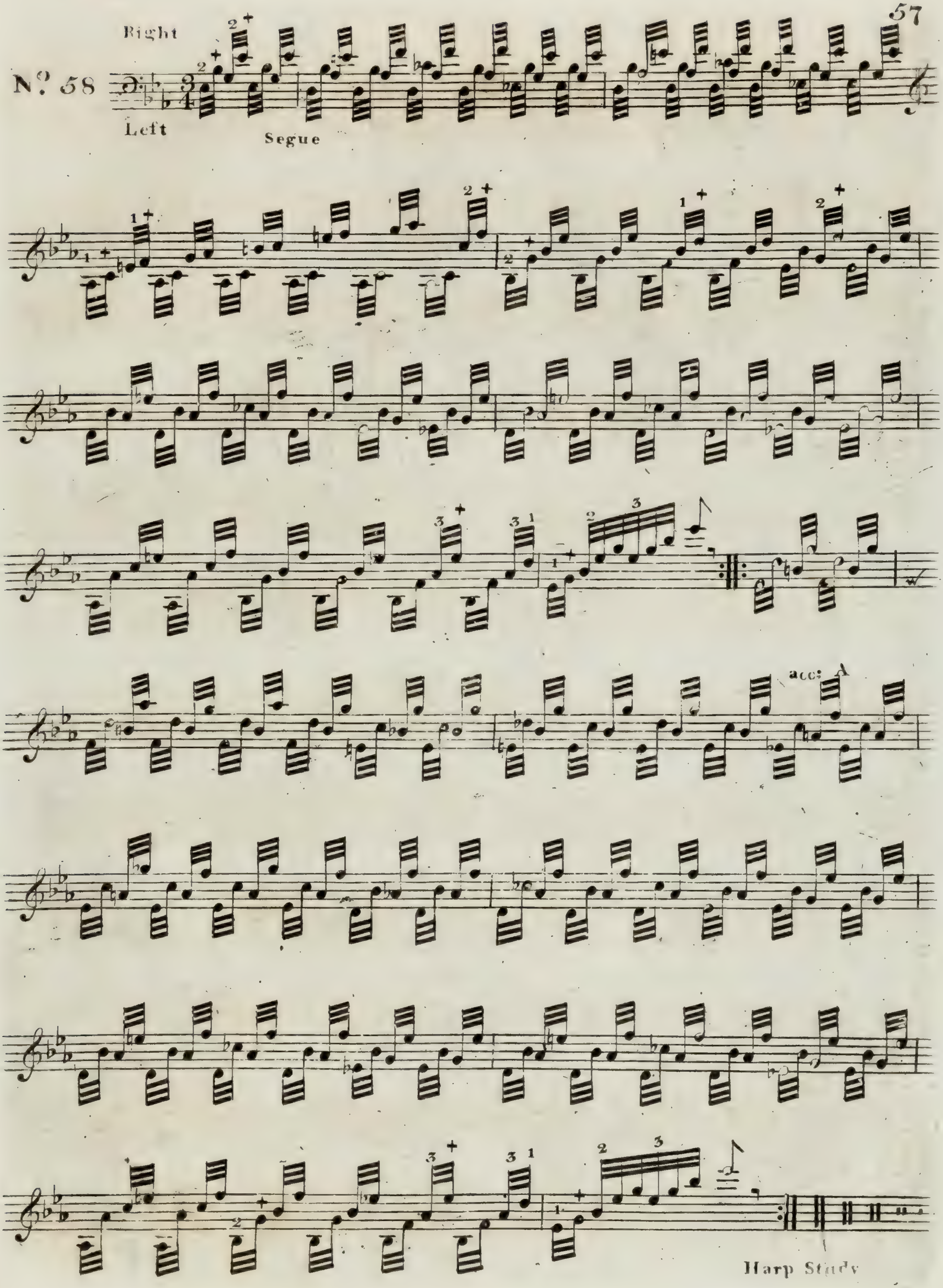




No. 57

No. 58



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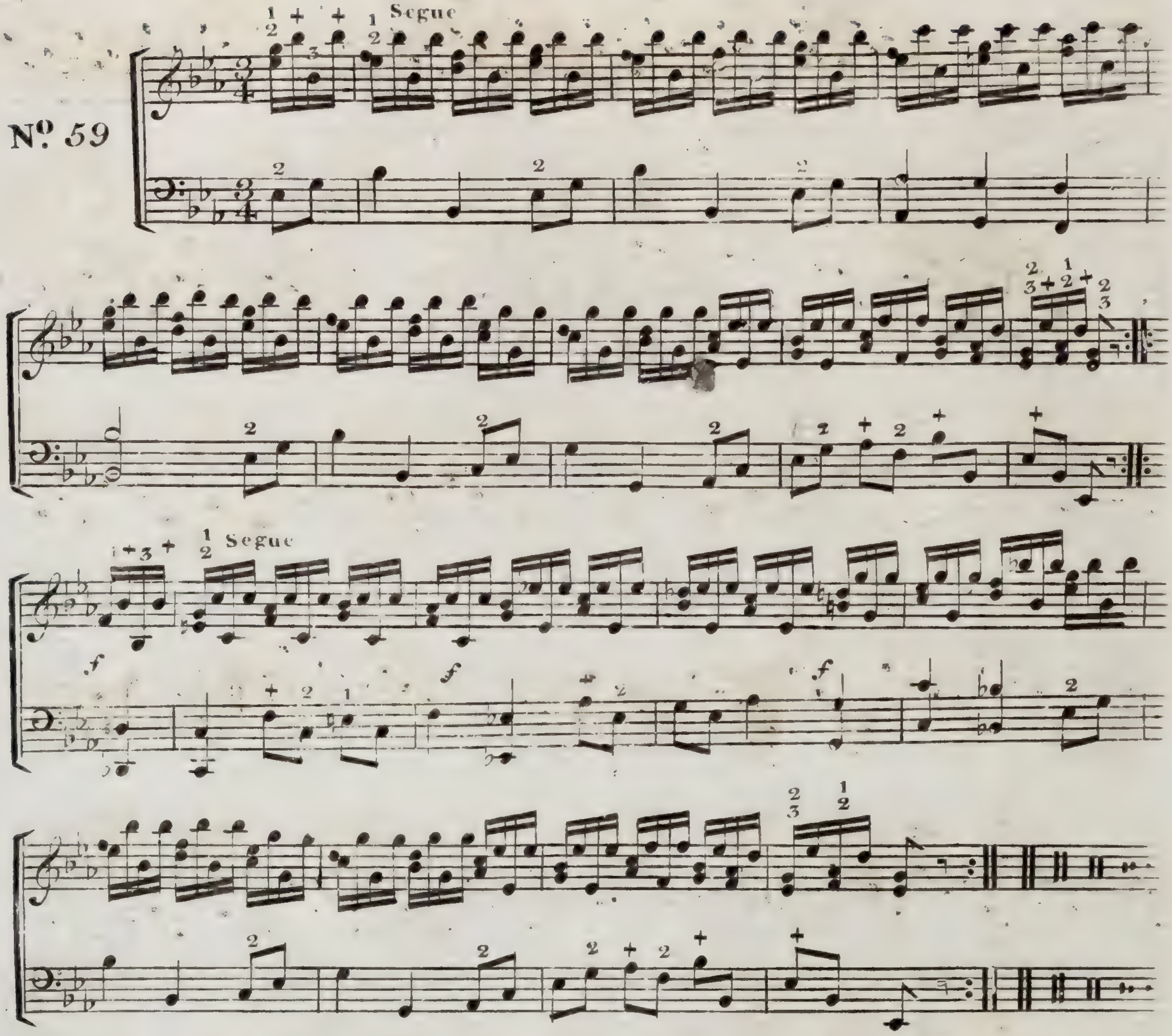
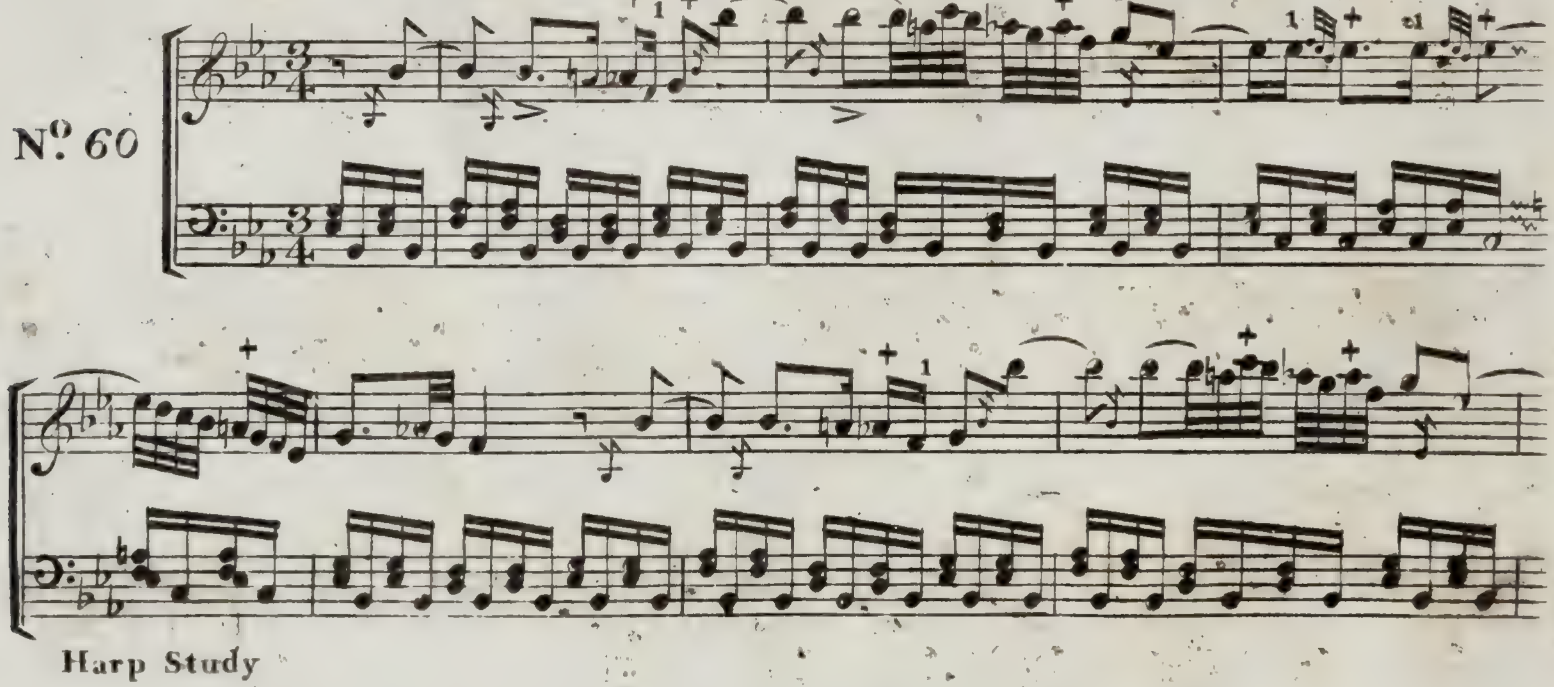
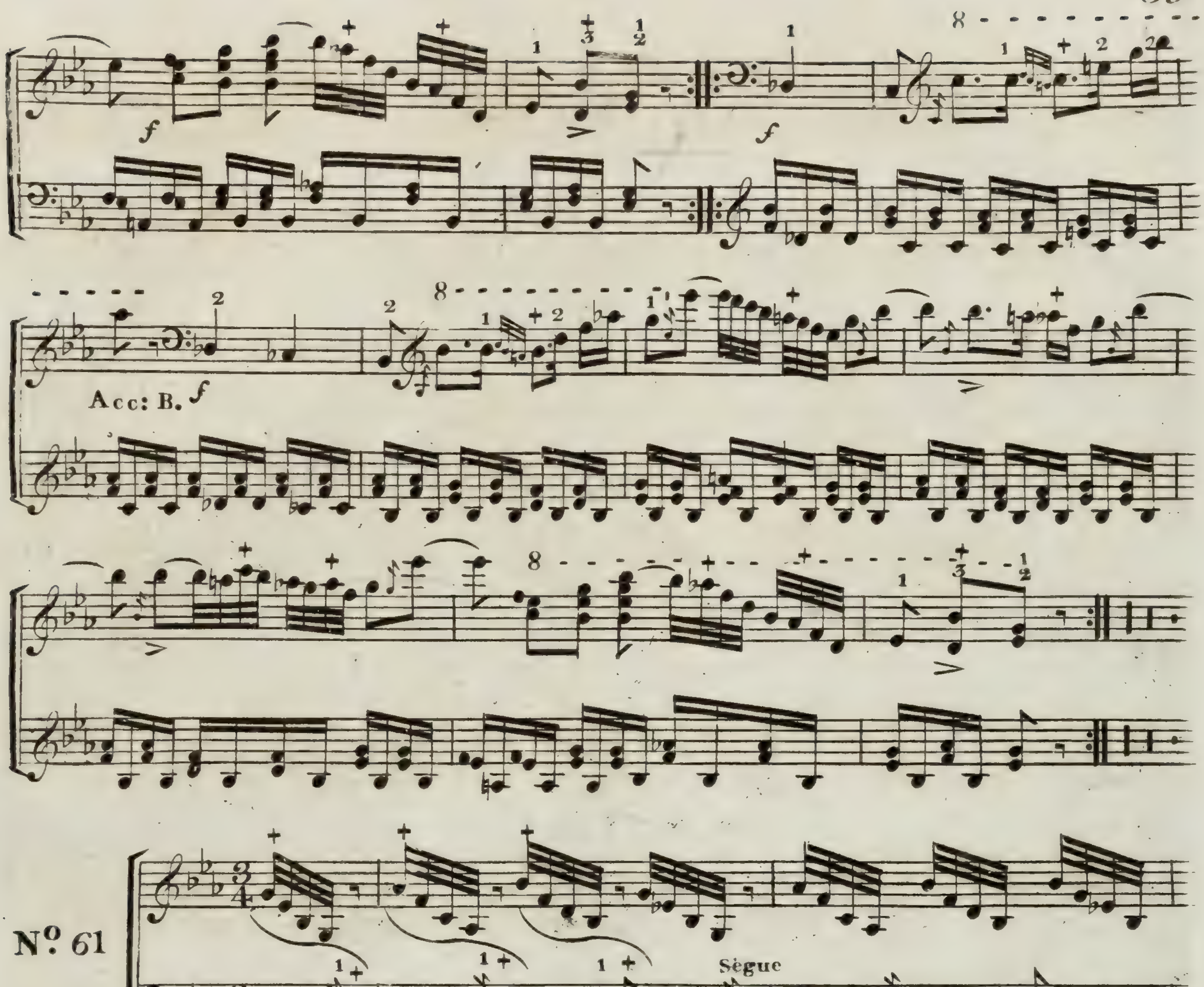
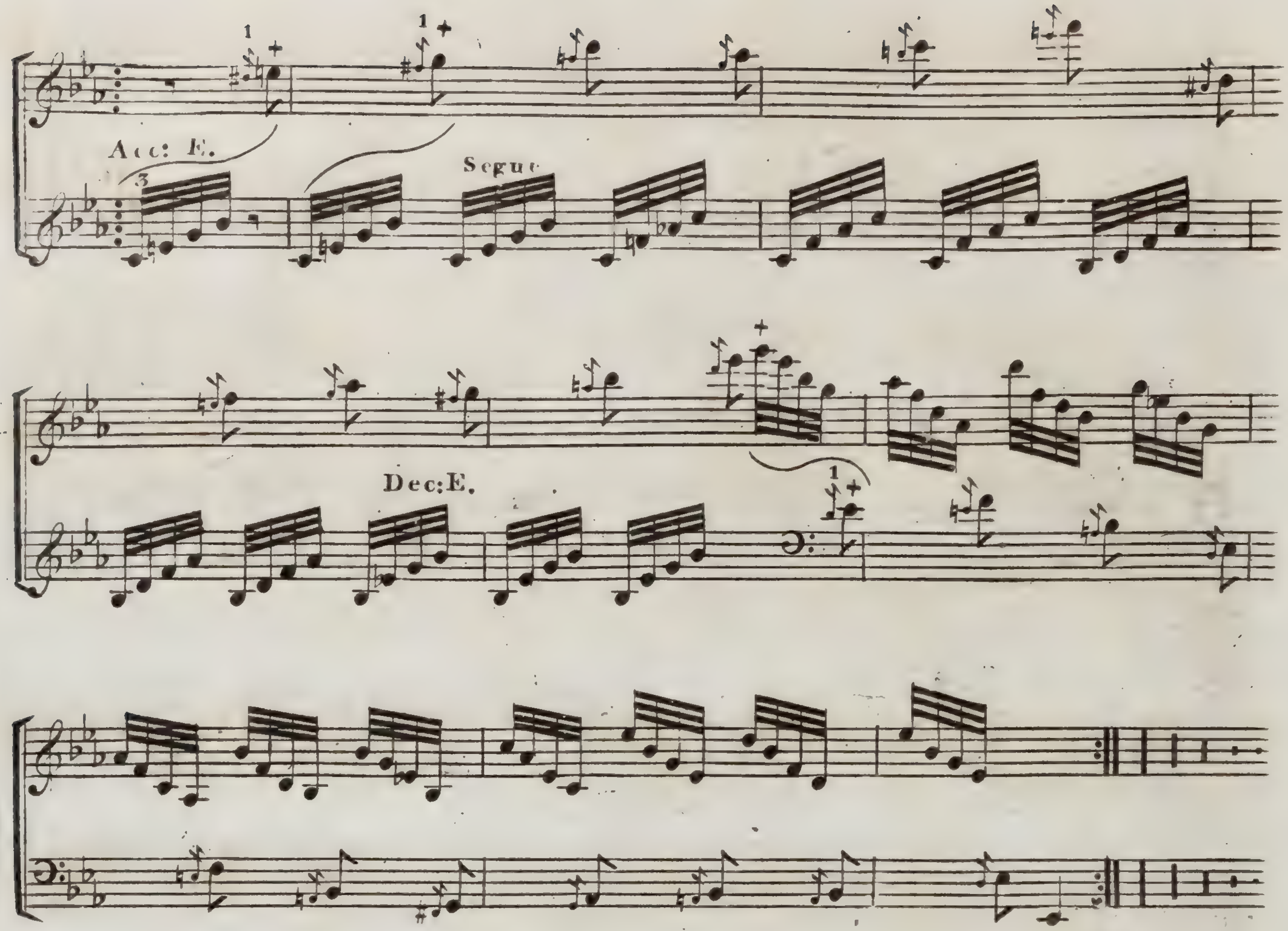


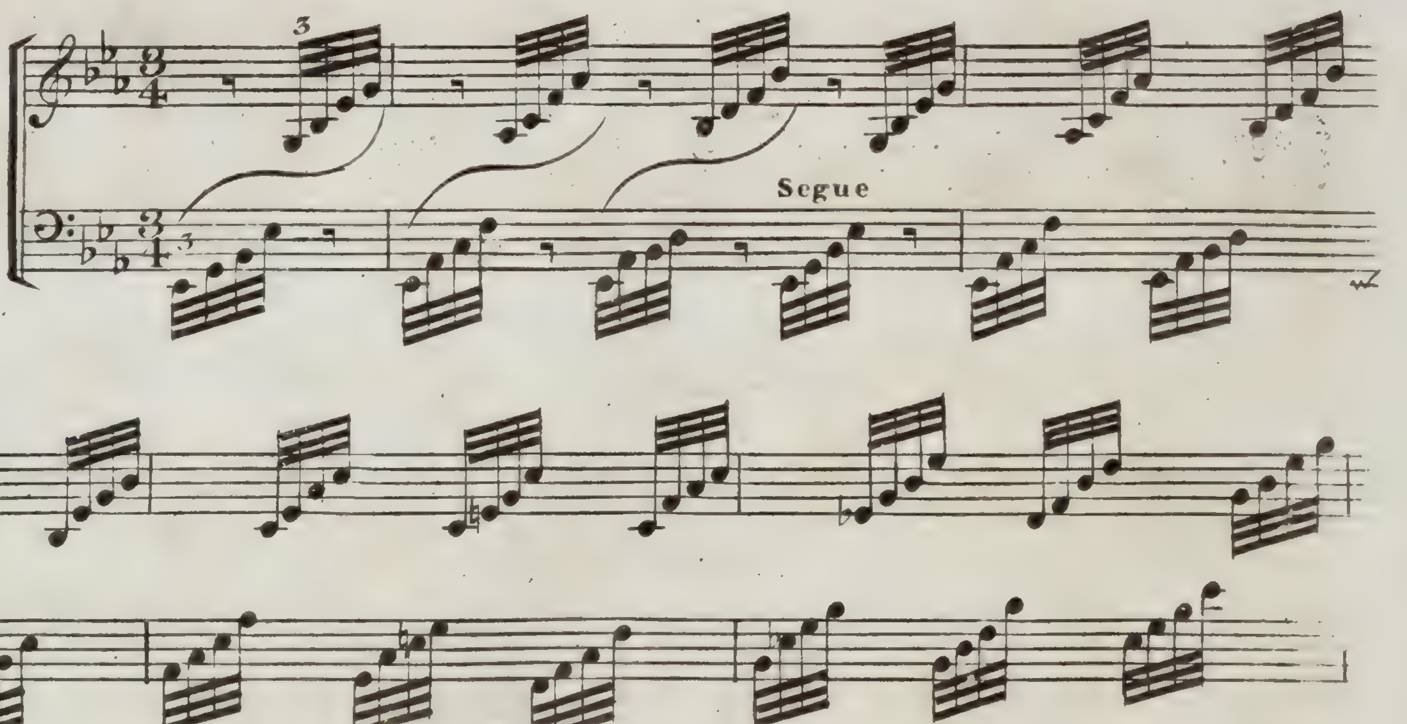
No. 60

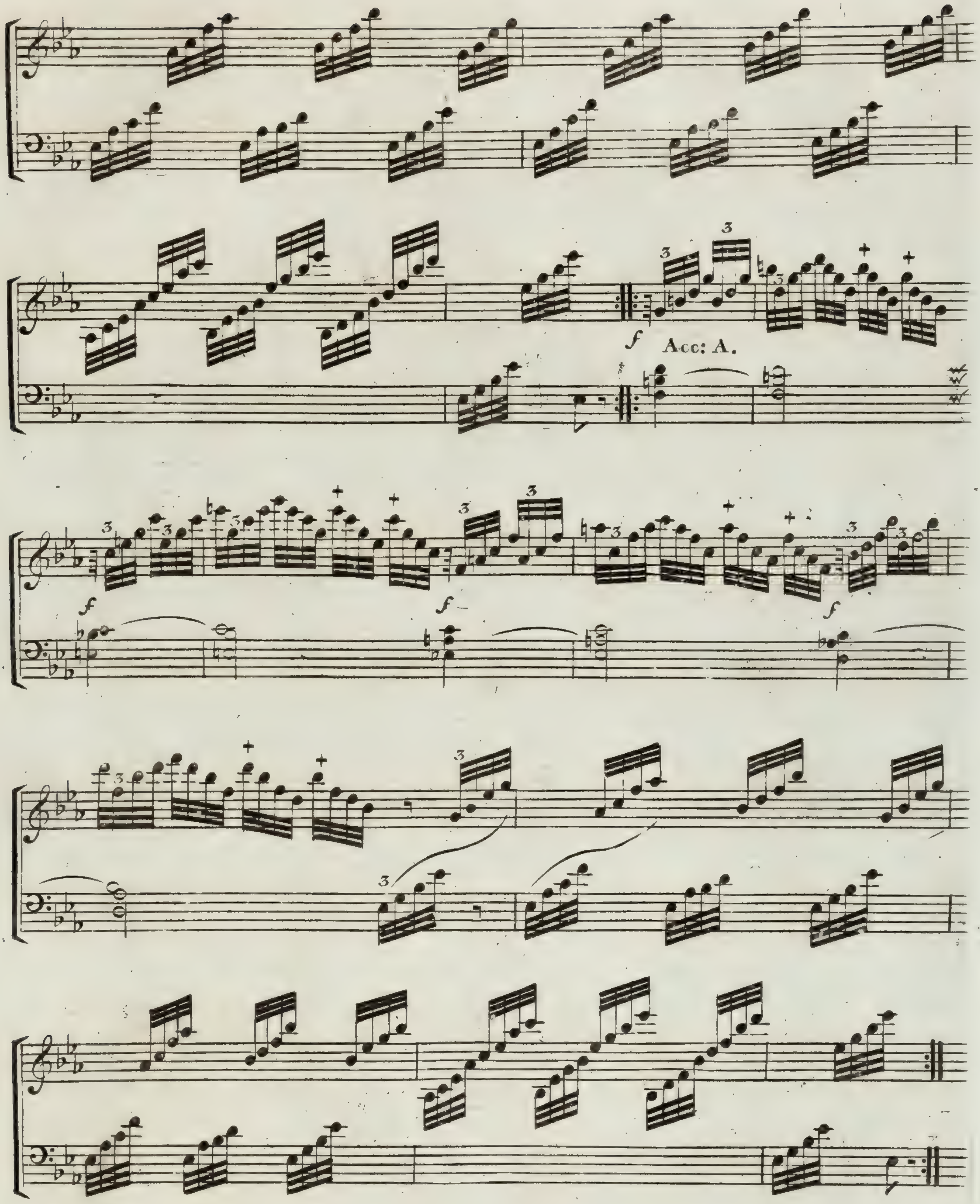



Acc: B.
Nº. 61
Segue
V: S:

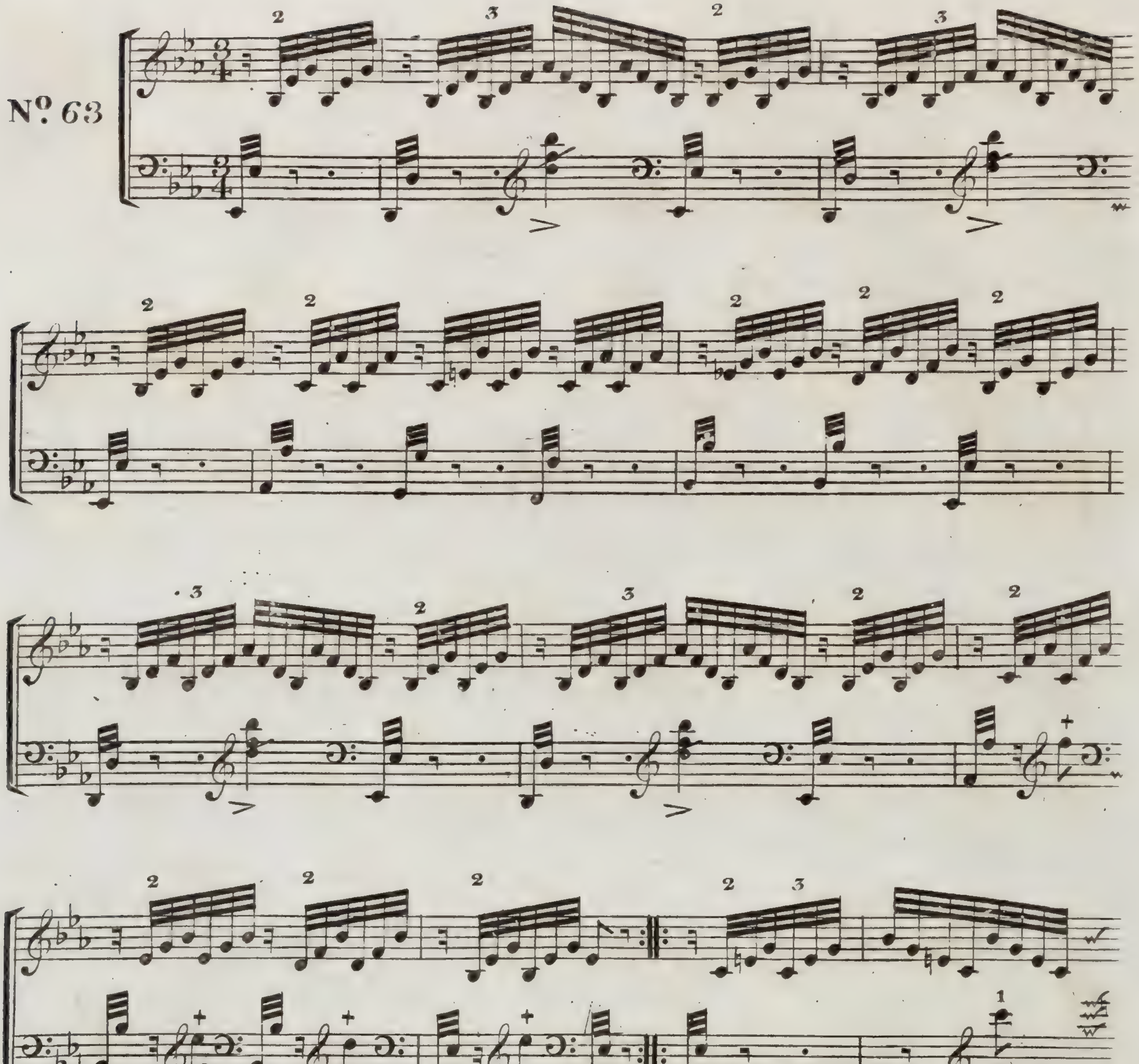


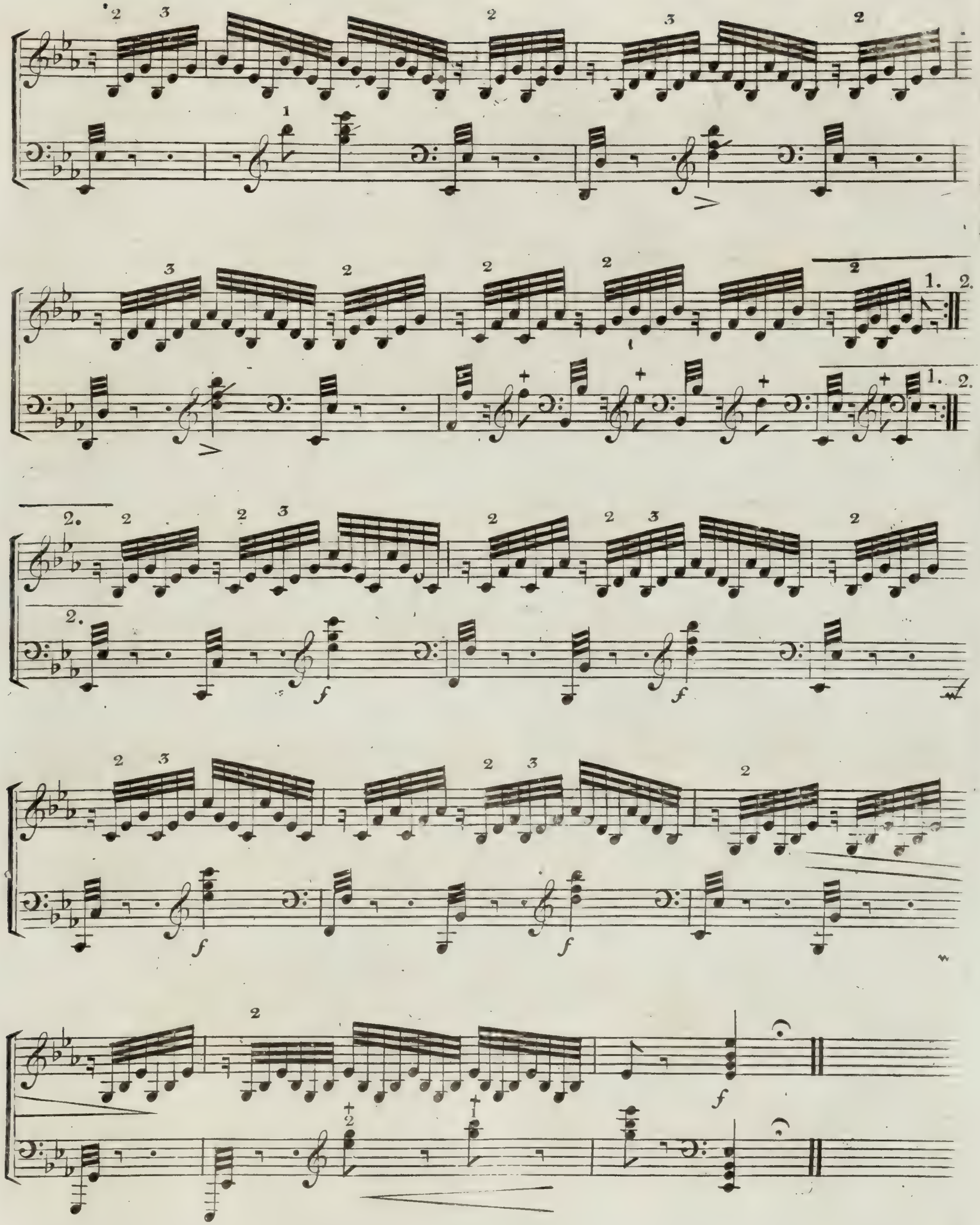
Nº. 62




Acc: A.

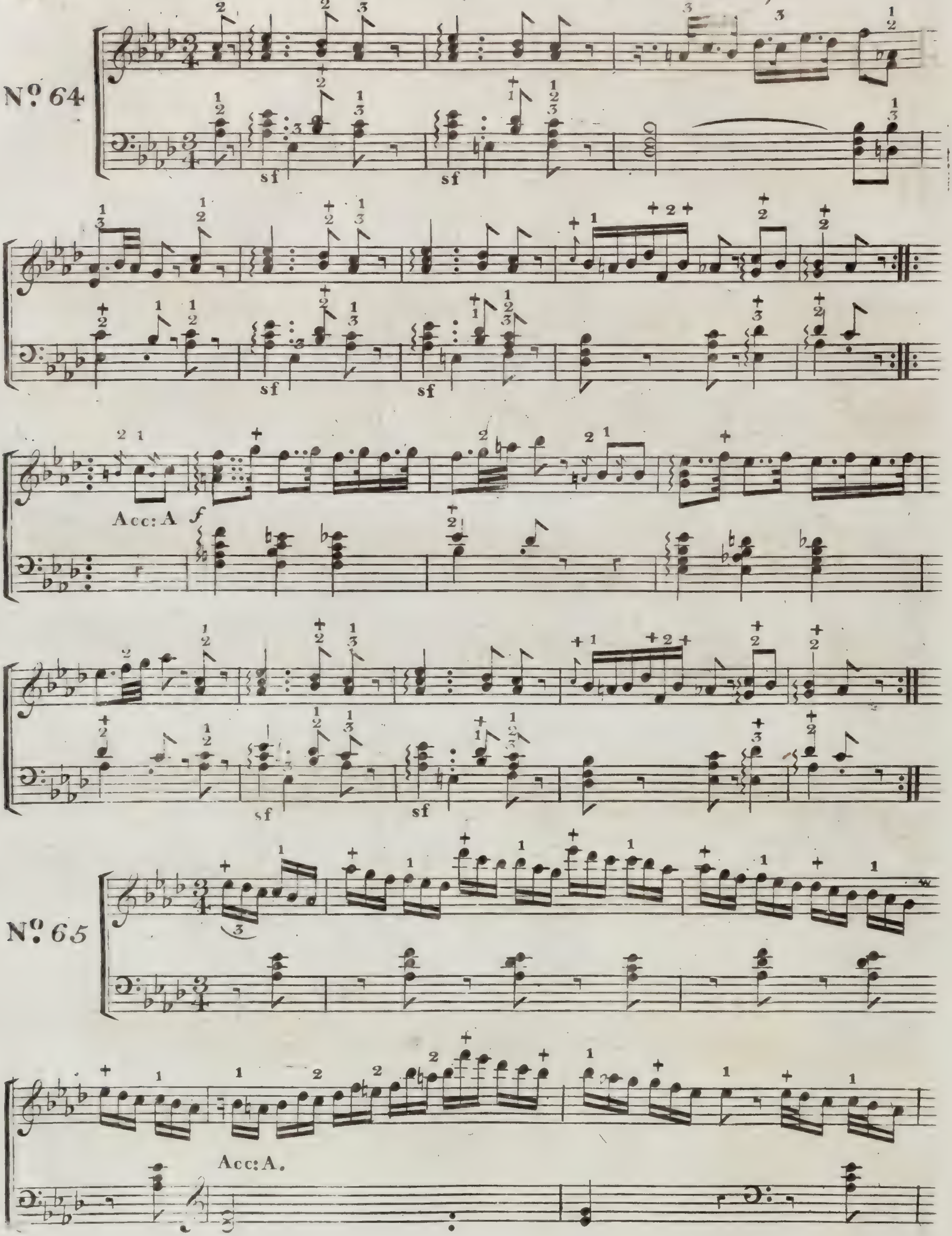
No. 63



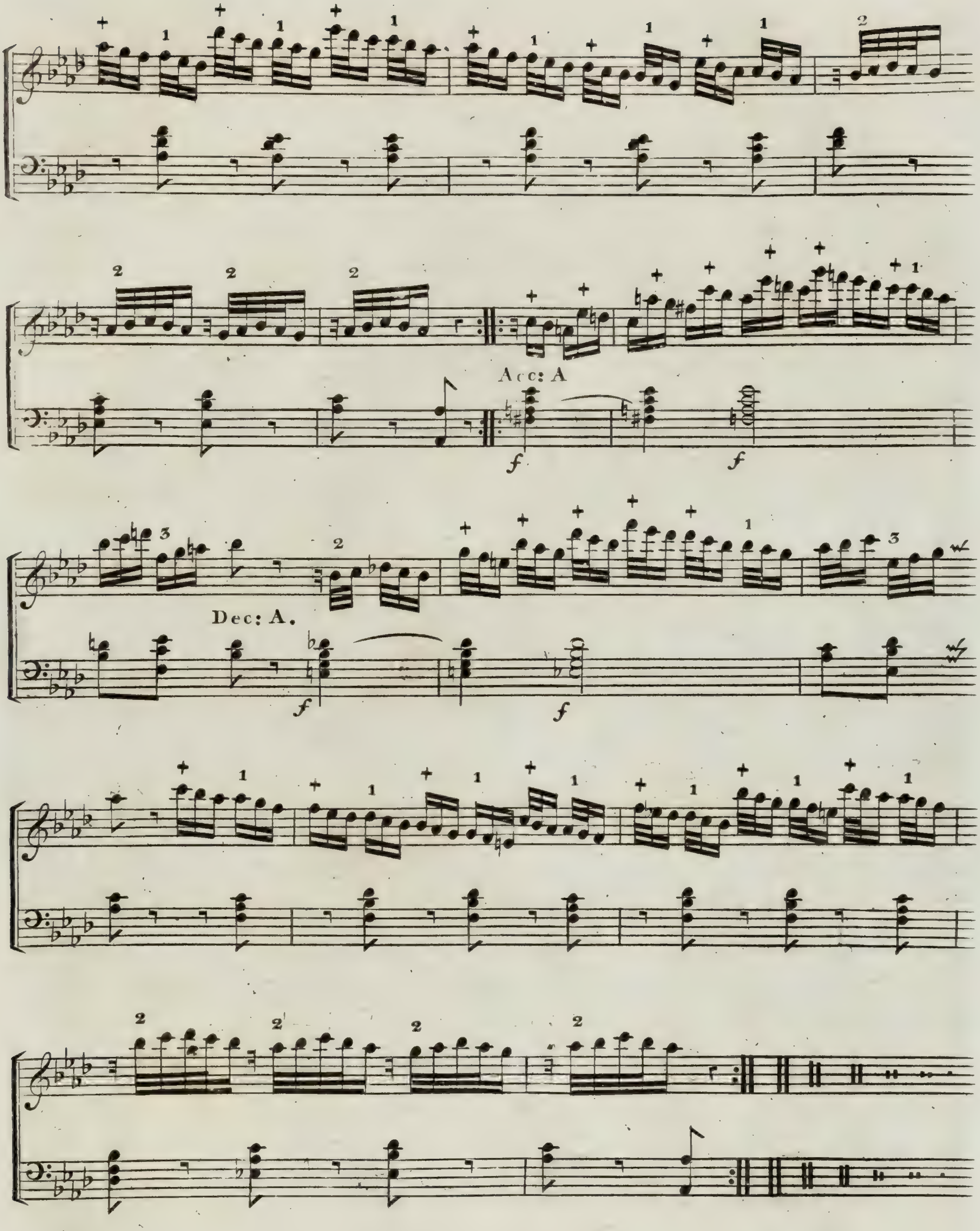


(Tune the Harp in [illegible] Flats)

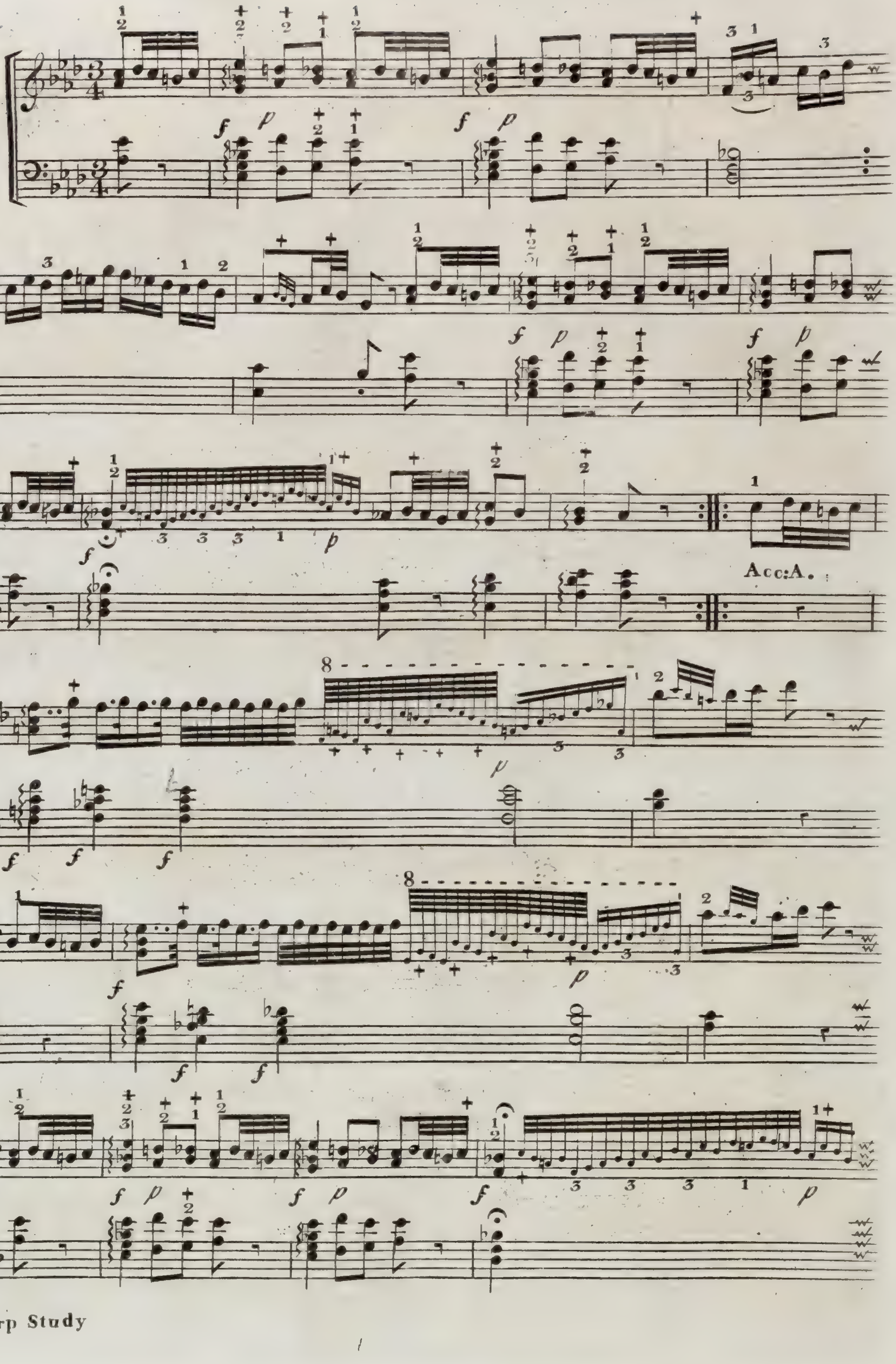
Nº 64

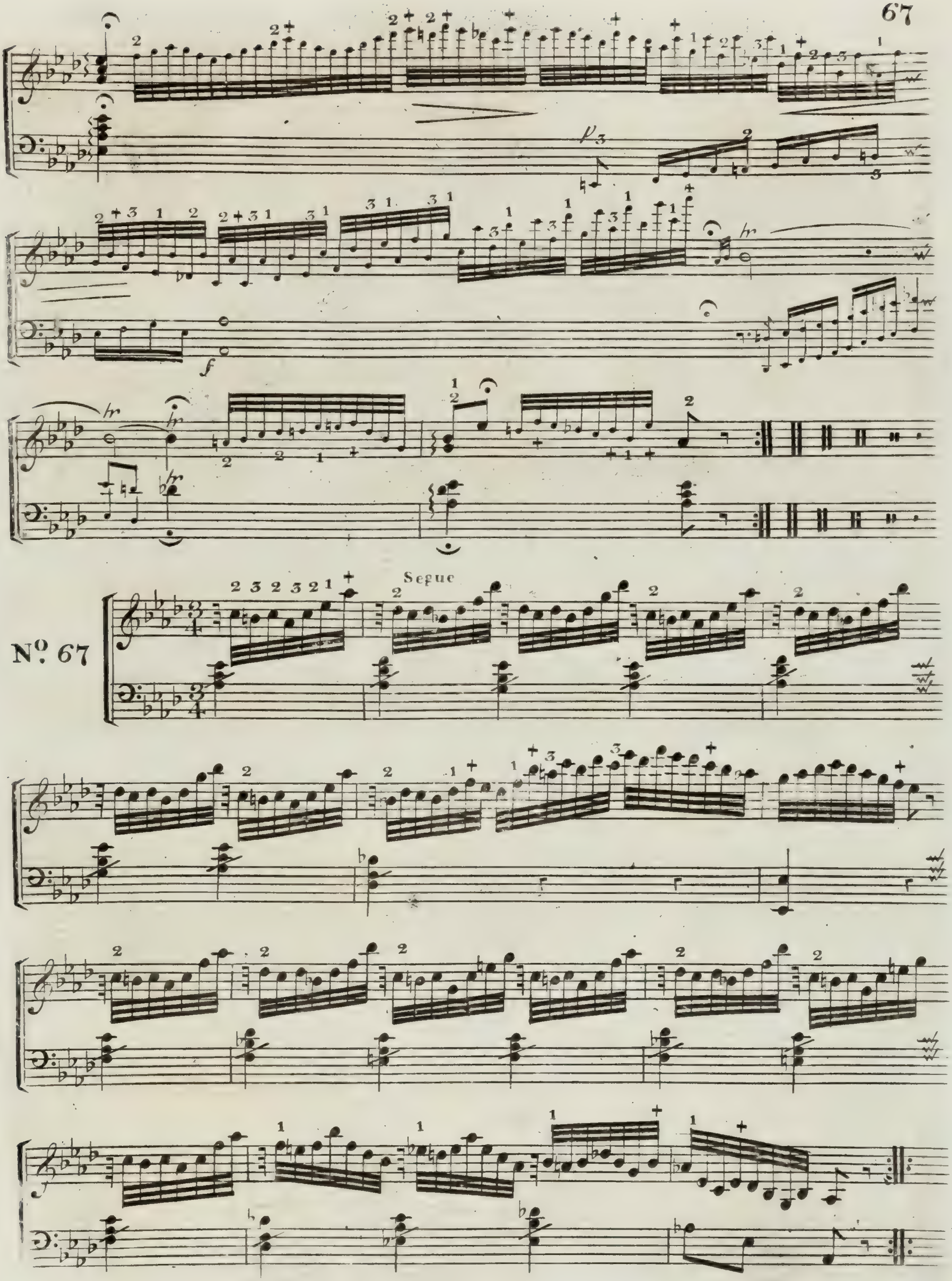


Nº 65

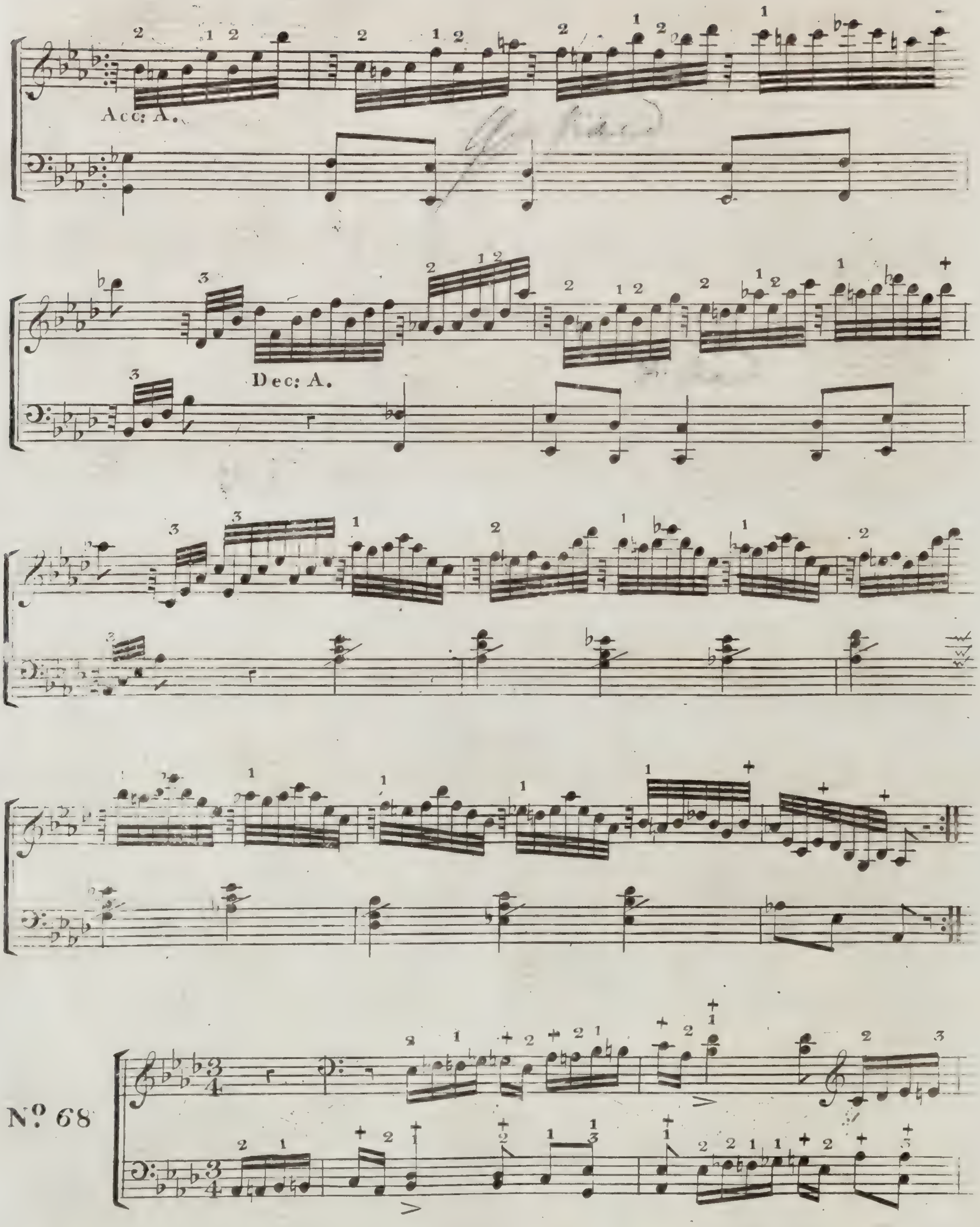

Acc: A
Dec: A.

Nº 66

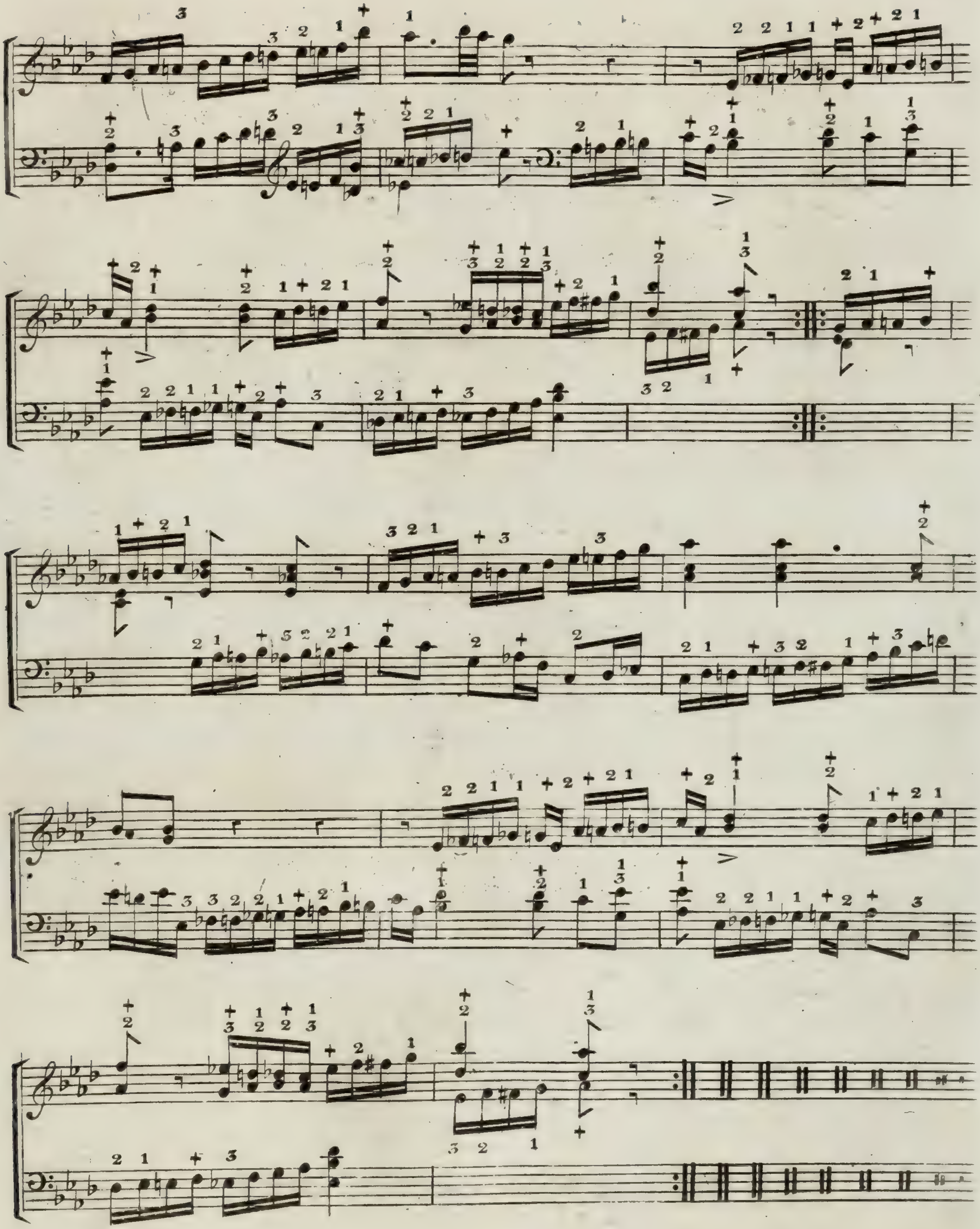




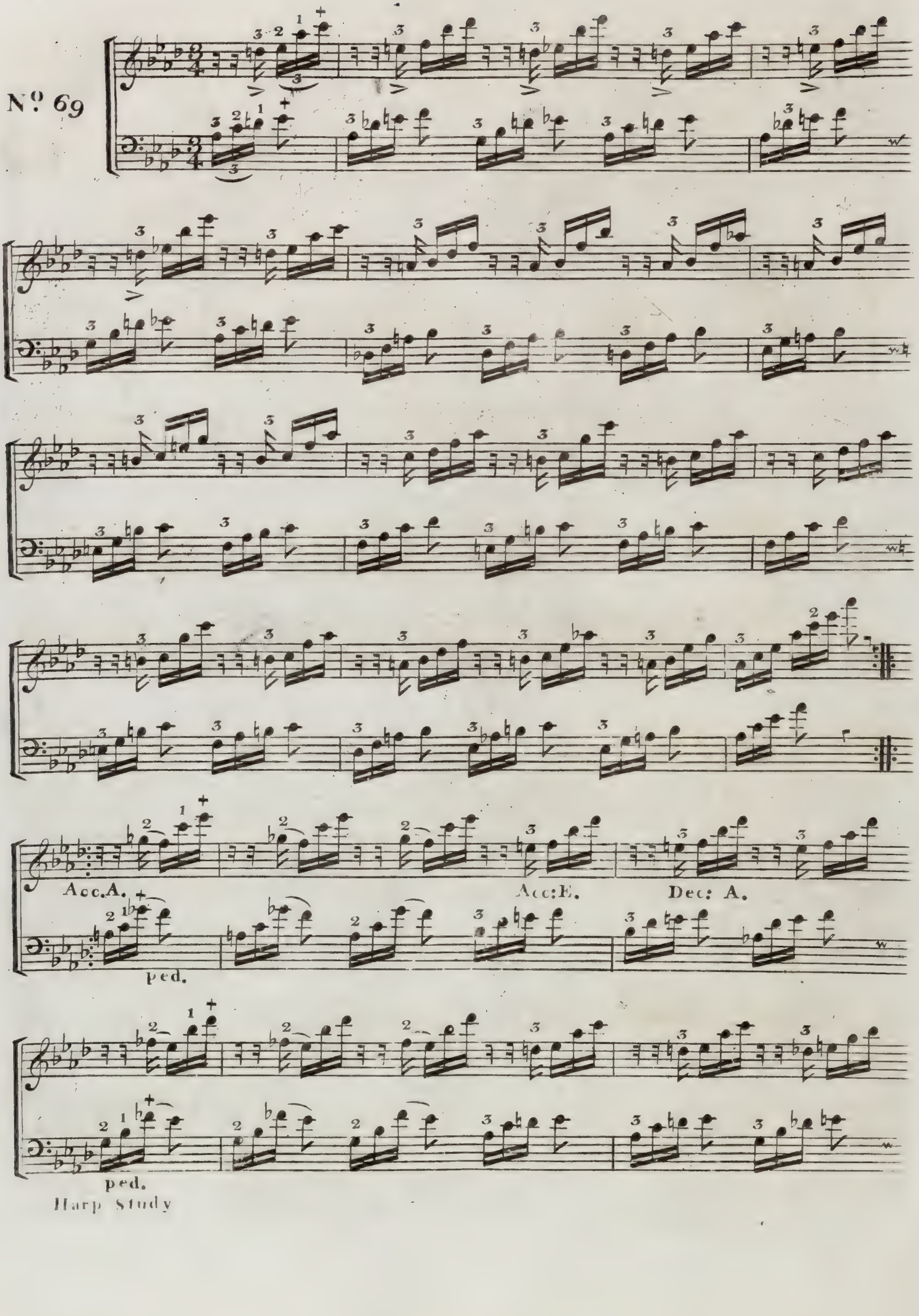
No. 67

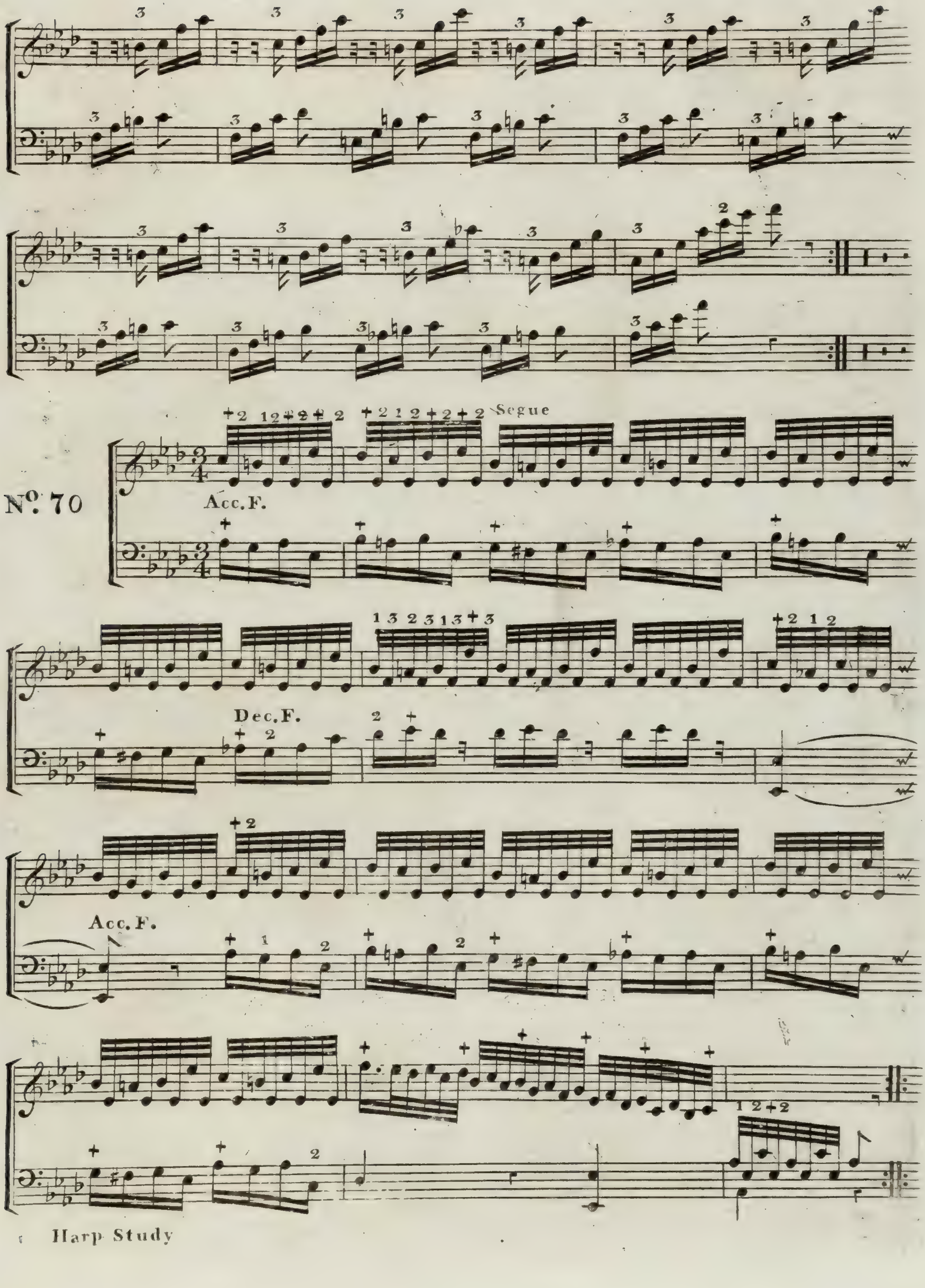


Harp Study

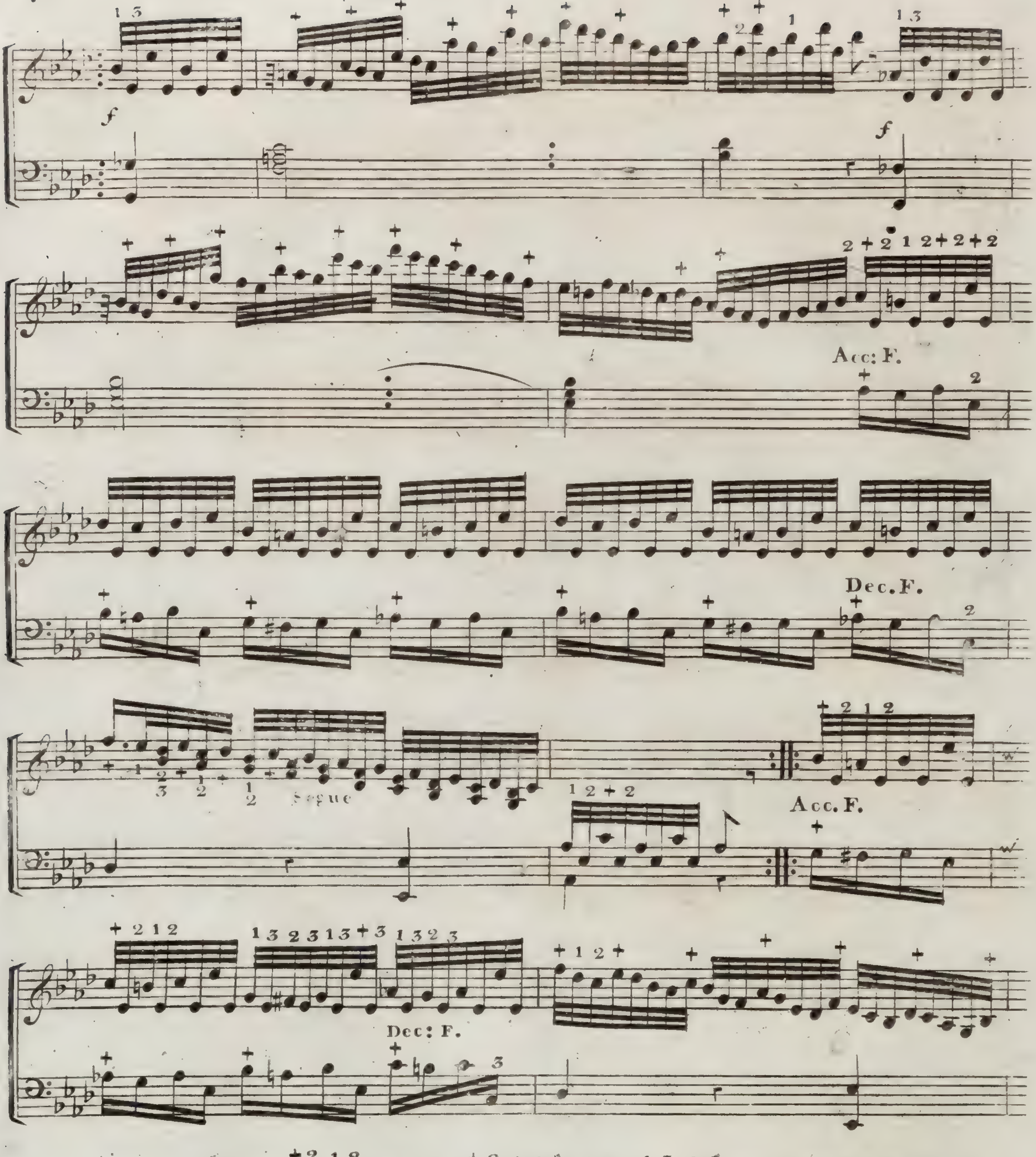


No. 69

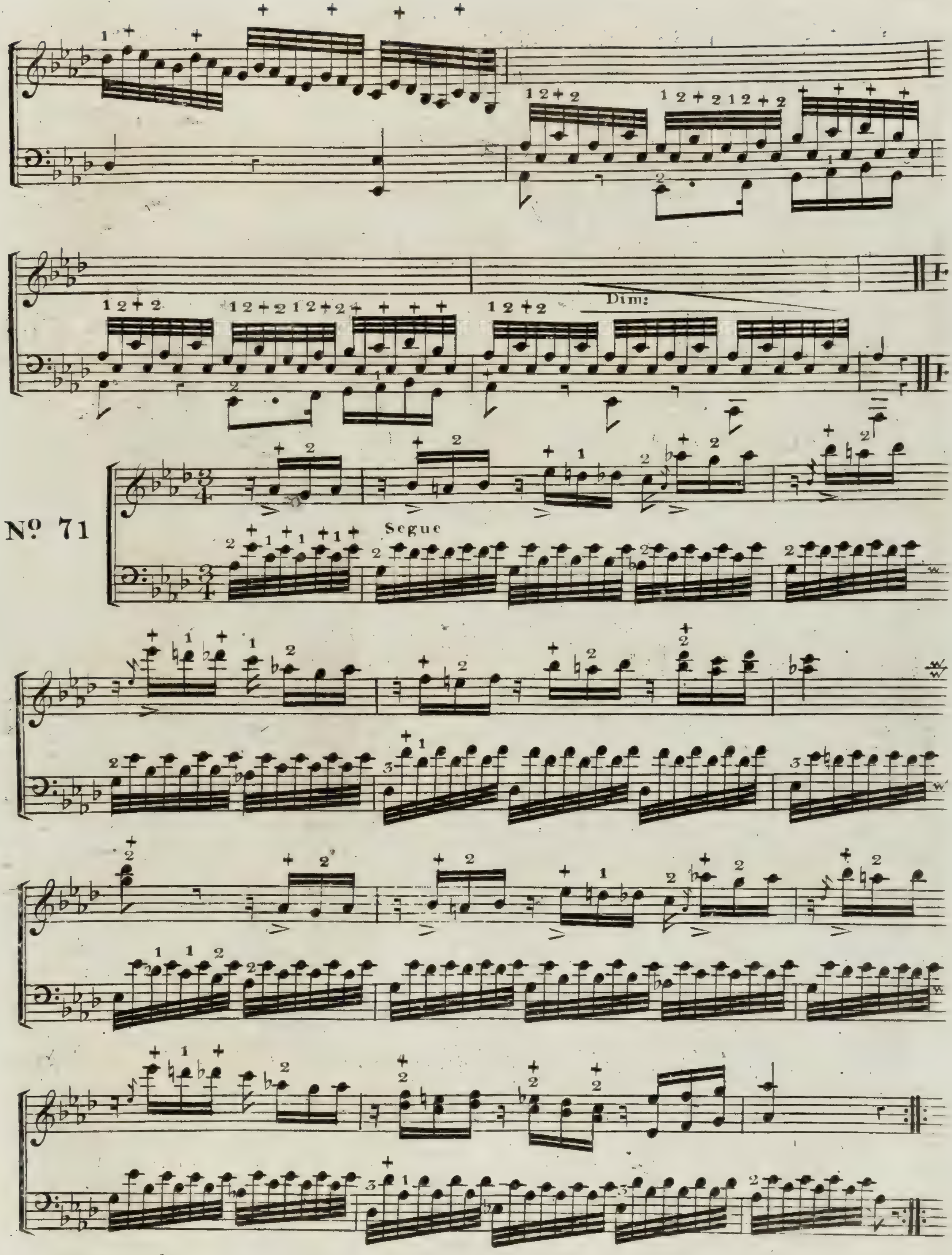


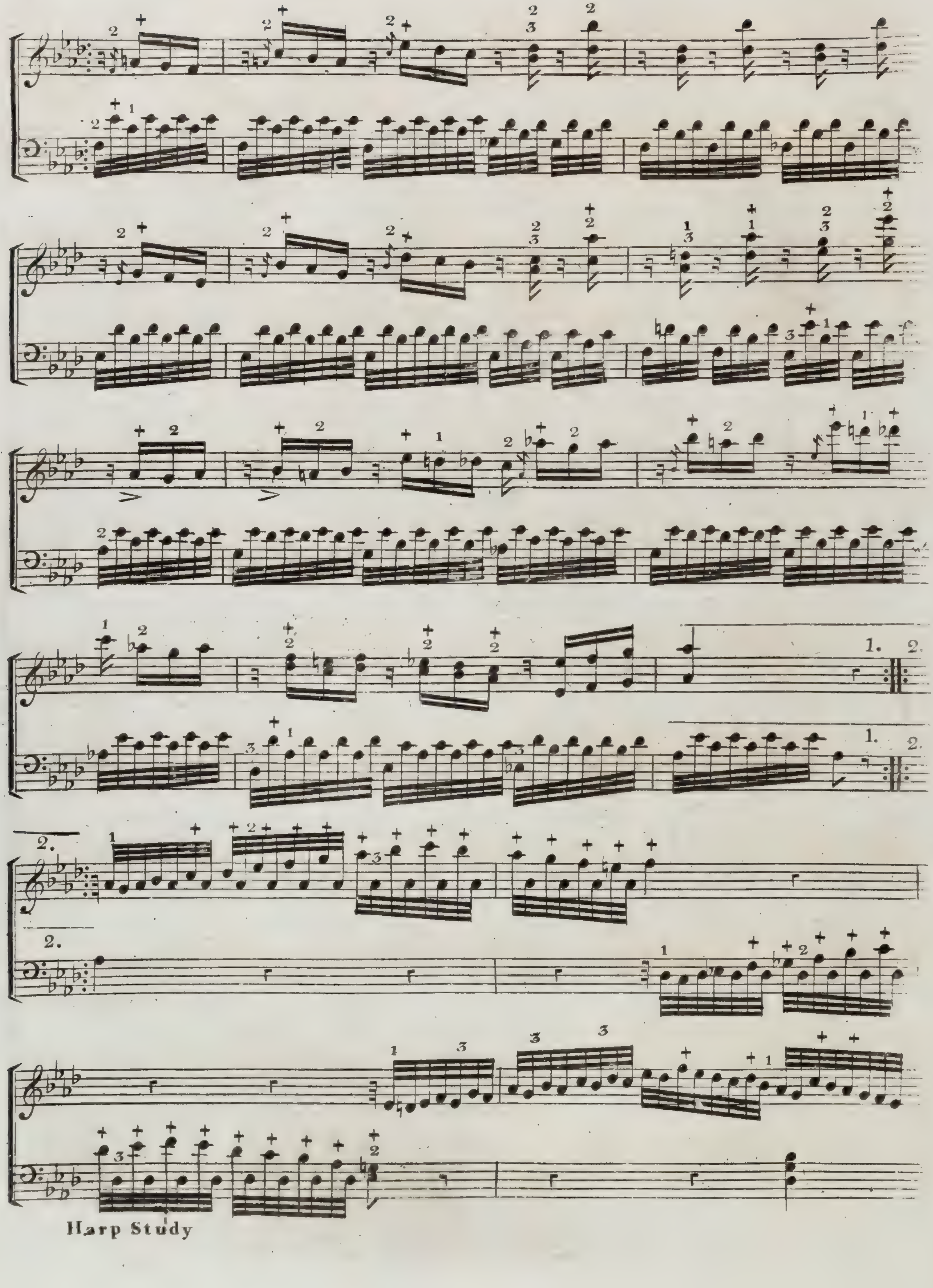


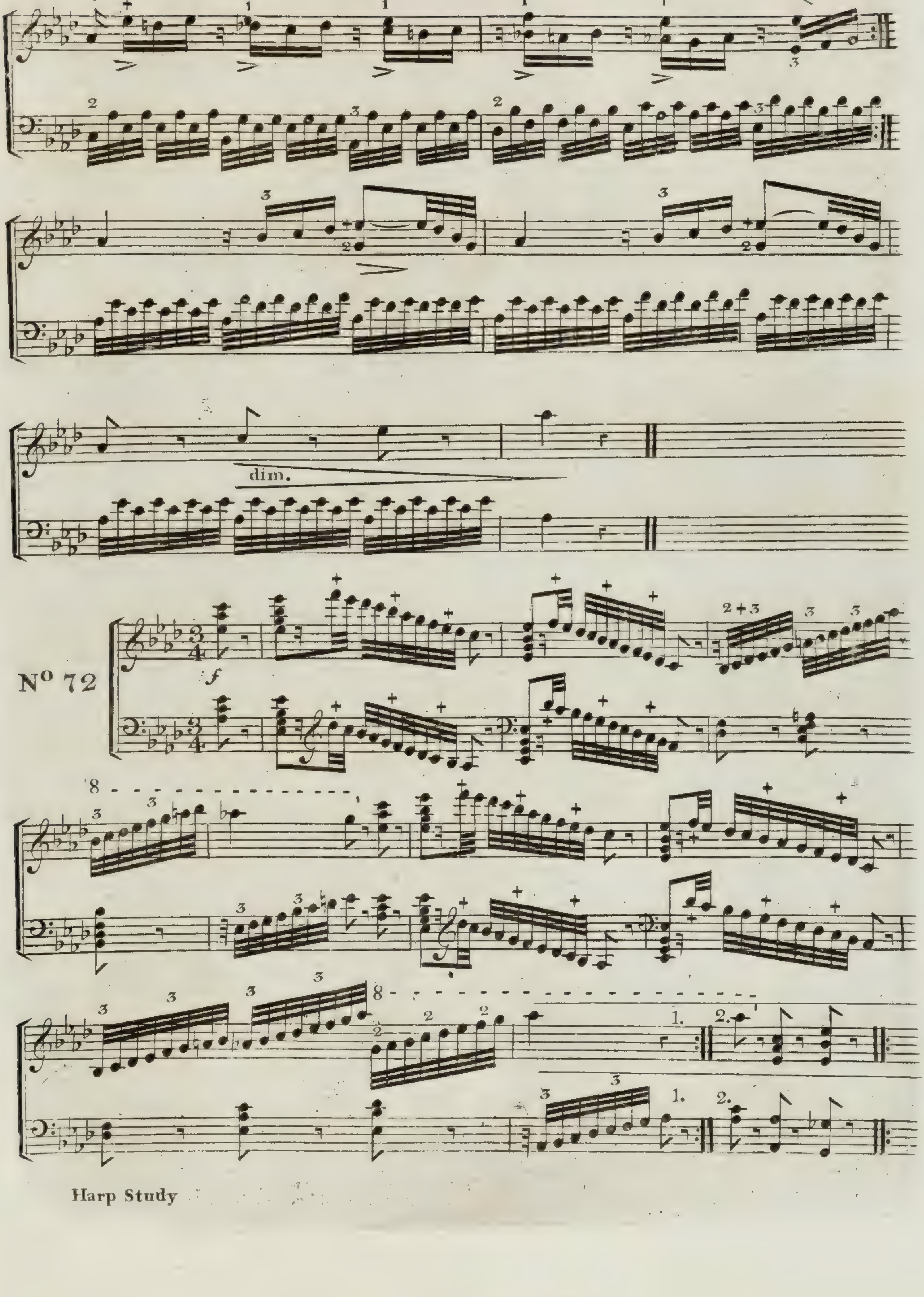
No. 70

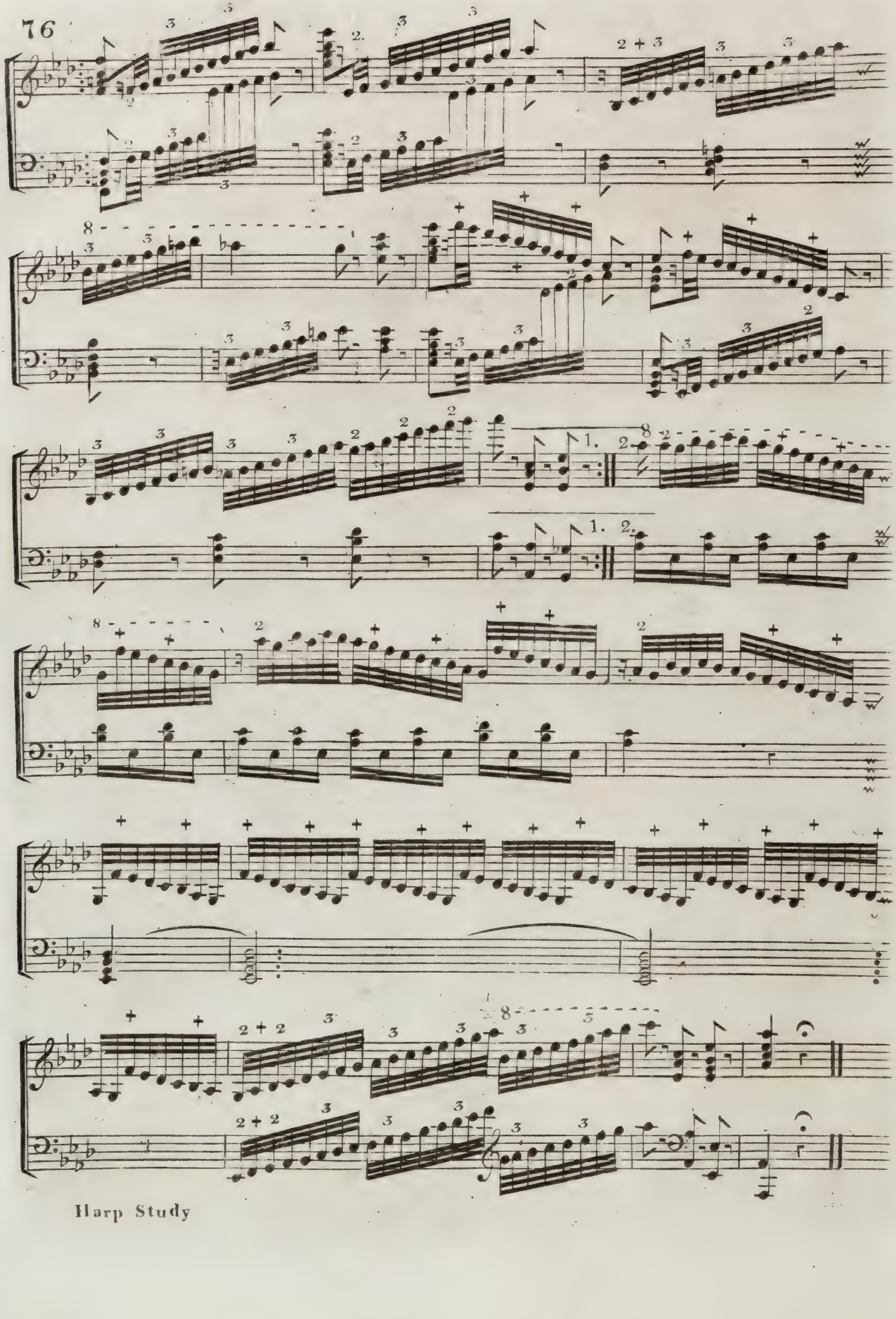

f
Acc: F.
Dec.F.
Segue
Acc.F.
Dec: F.

Nº 71



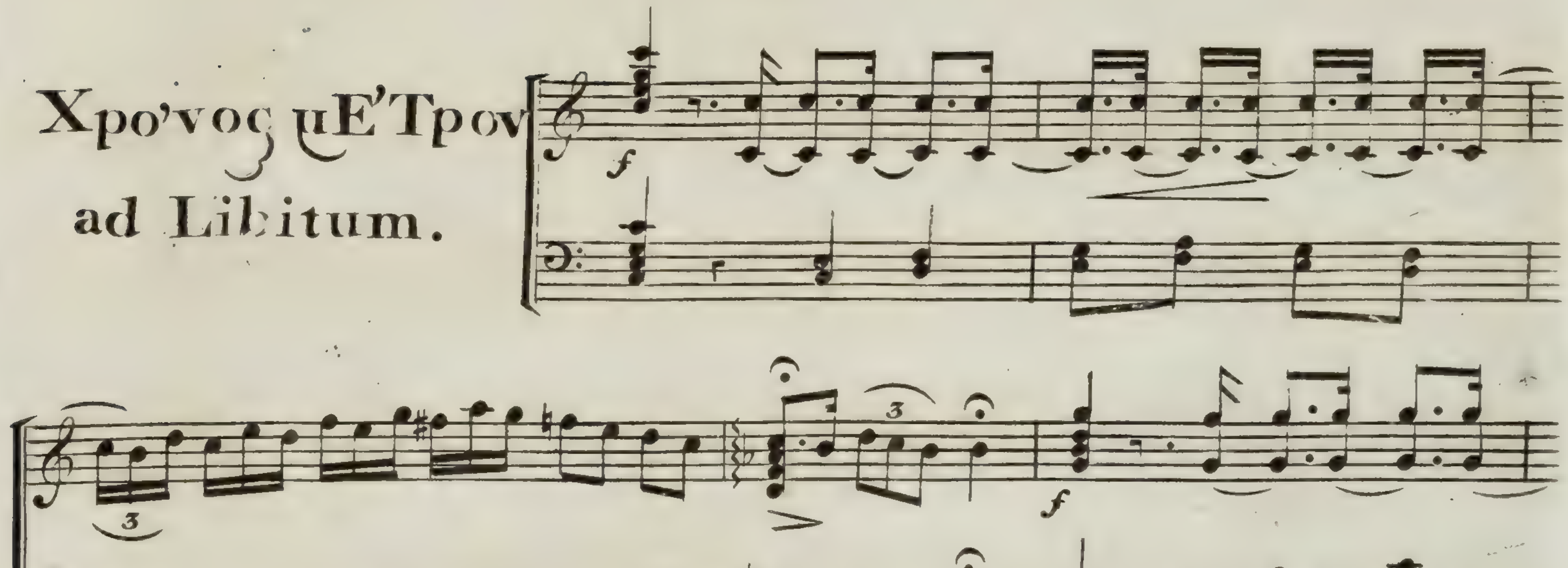


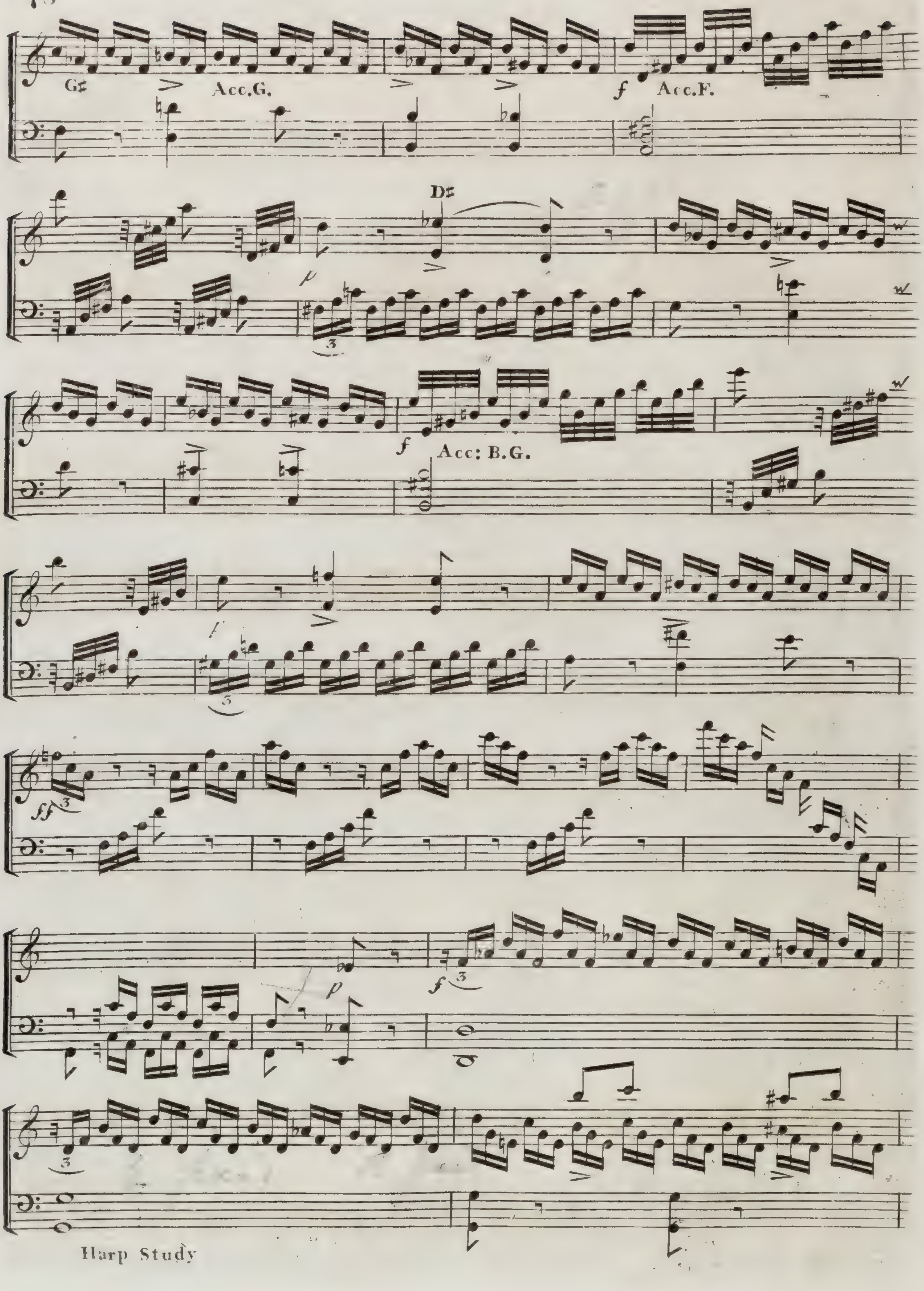

dim.
Nº 72
f
1. 2.

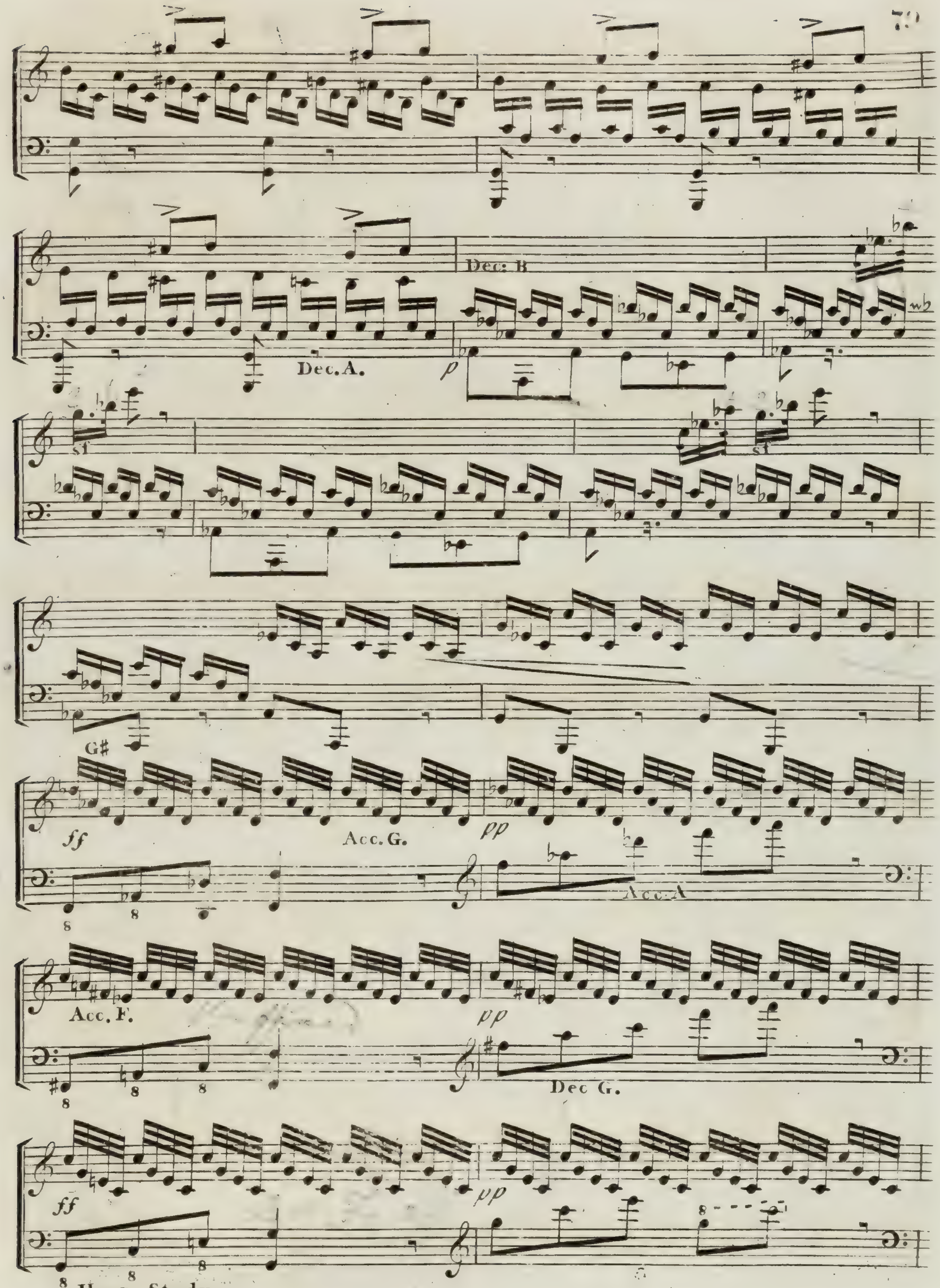


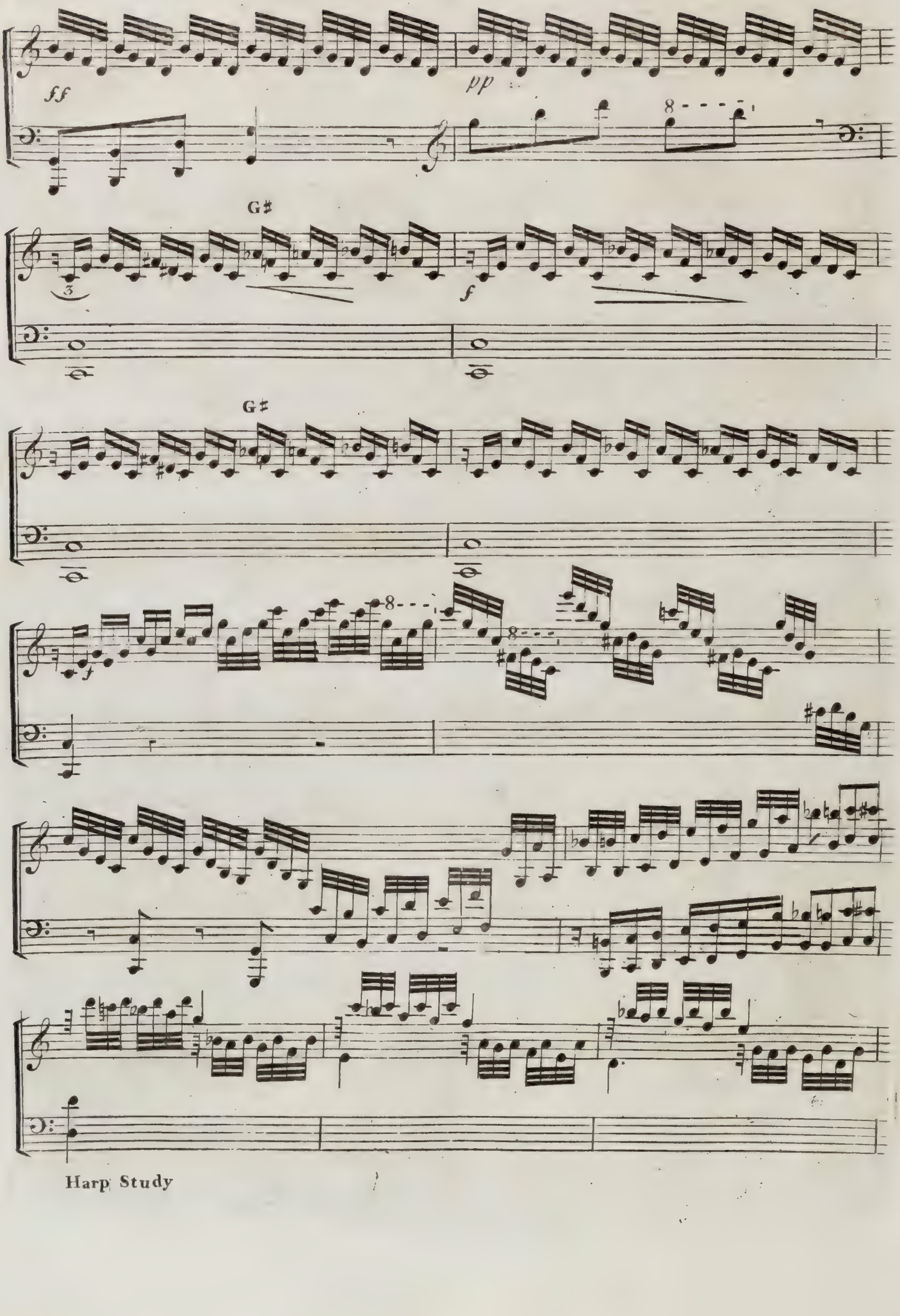
The MODERN CHRONOMETRE, *A* *Grand Capricio.*

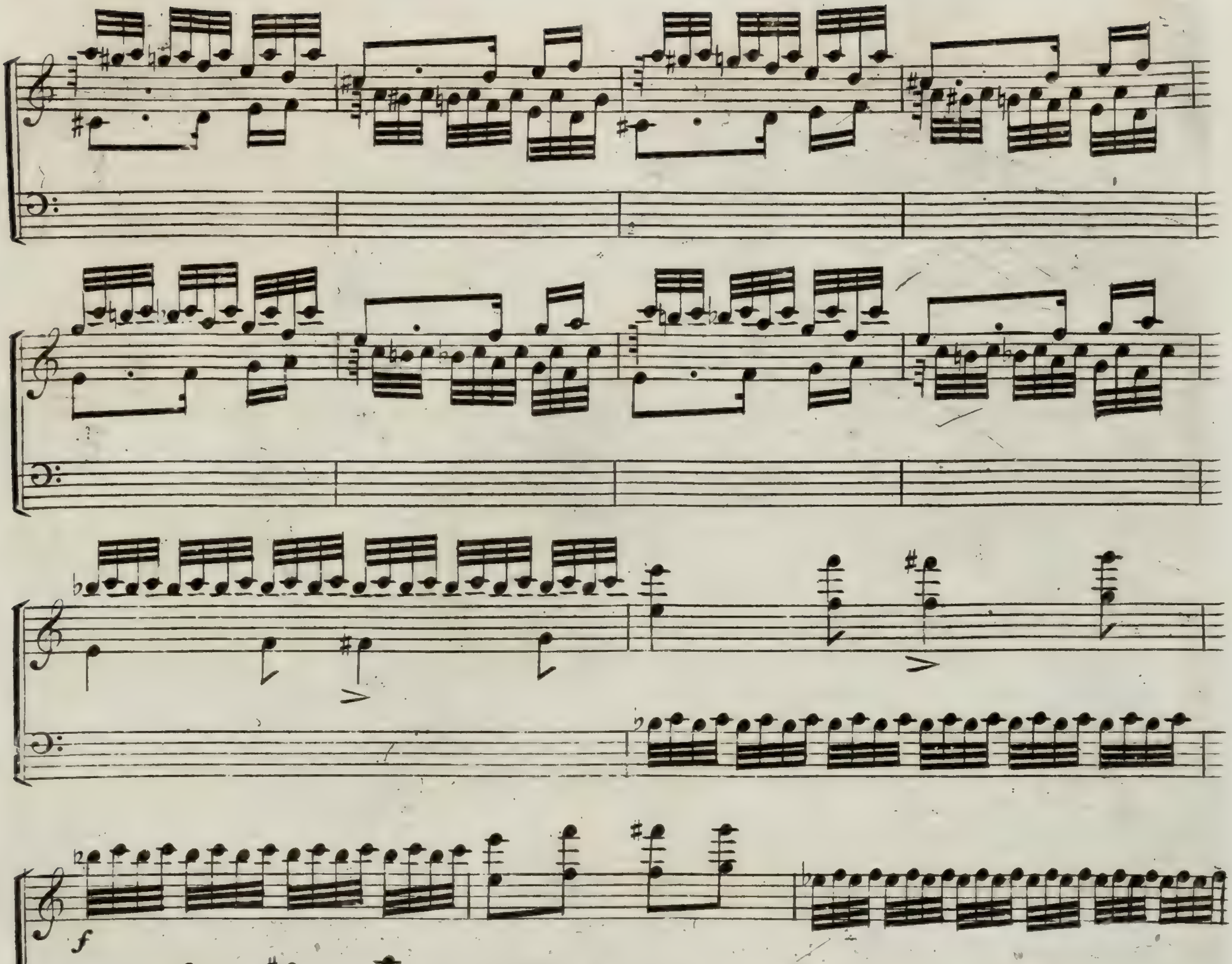
Χρο'νος μΕ'Τρον
ad Libitum.

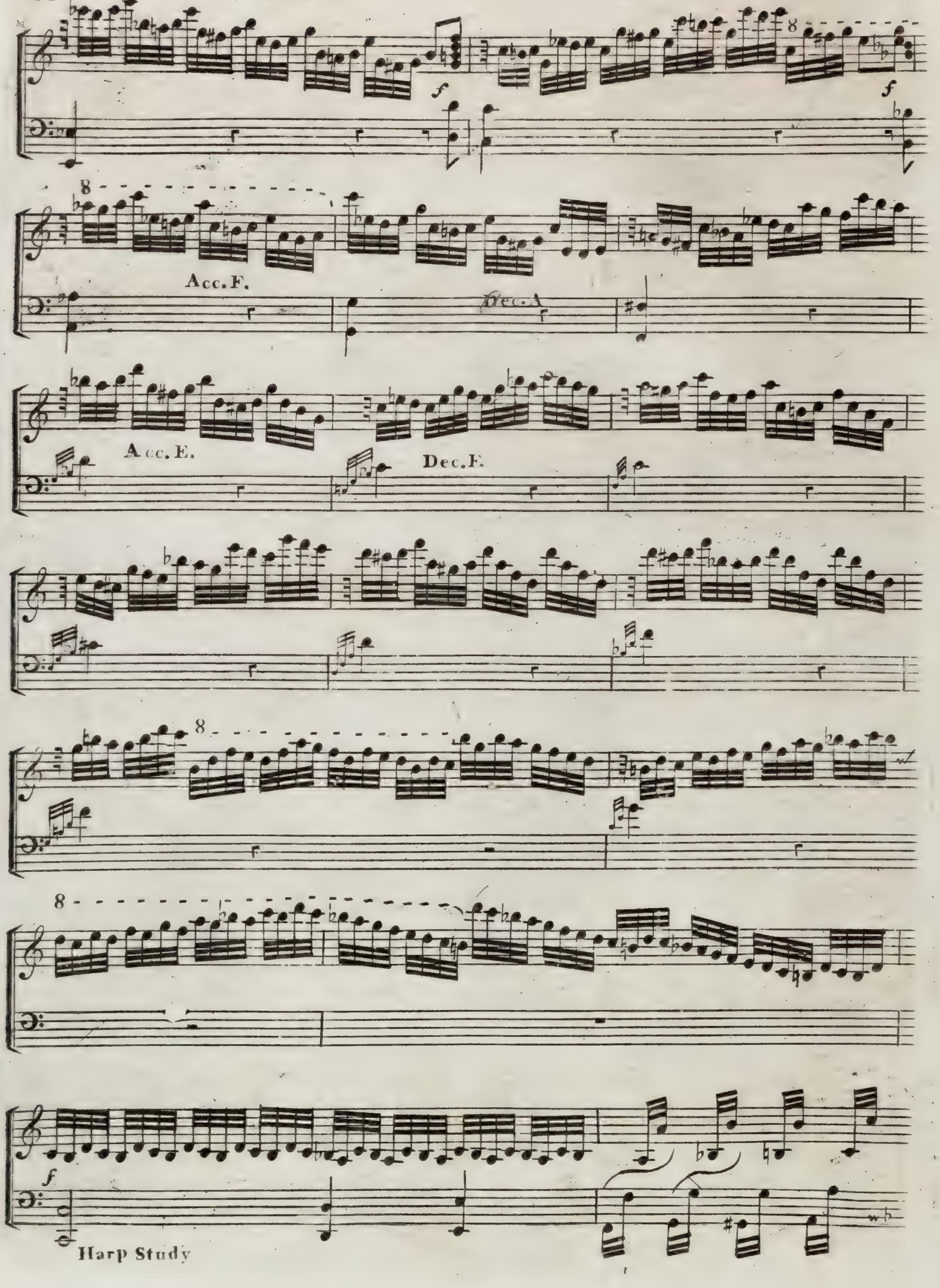


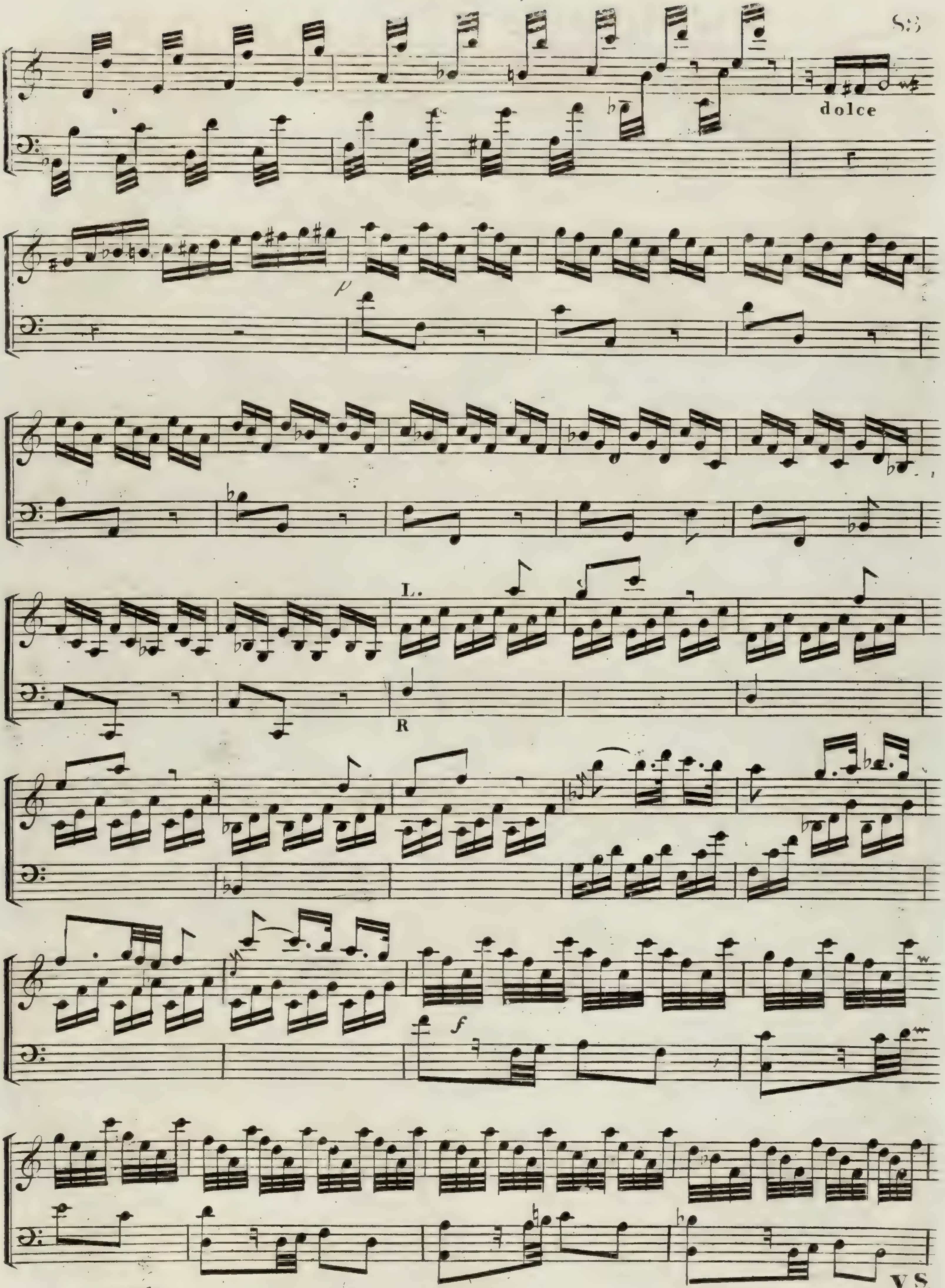

G♯
Acc.G.
Acc.F.
D♯
Acc: B.G.


Dec: B
Dec. A.
p
sf
sf
G#
ff
Acc. G.
pp
Acc. A
Acc. F.
pp
Dec G.
ff
pp

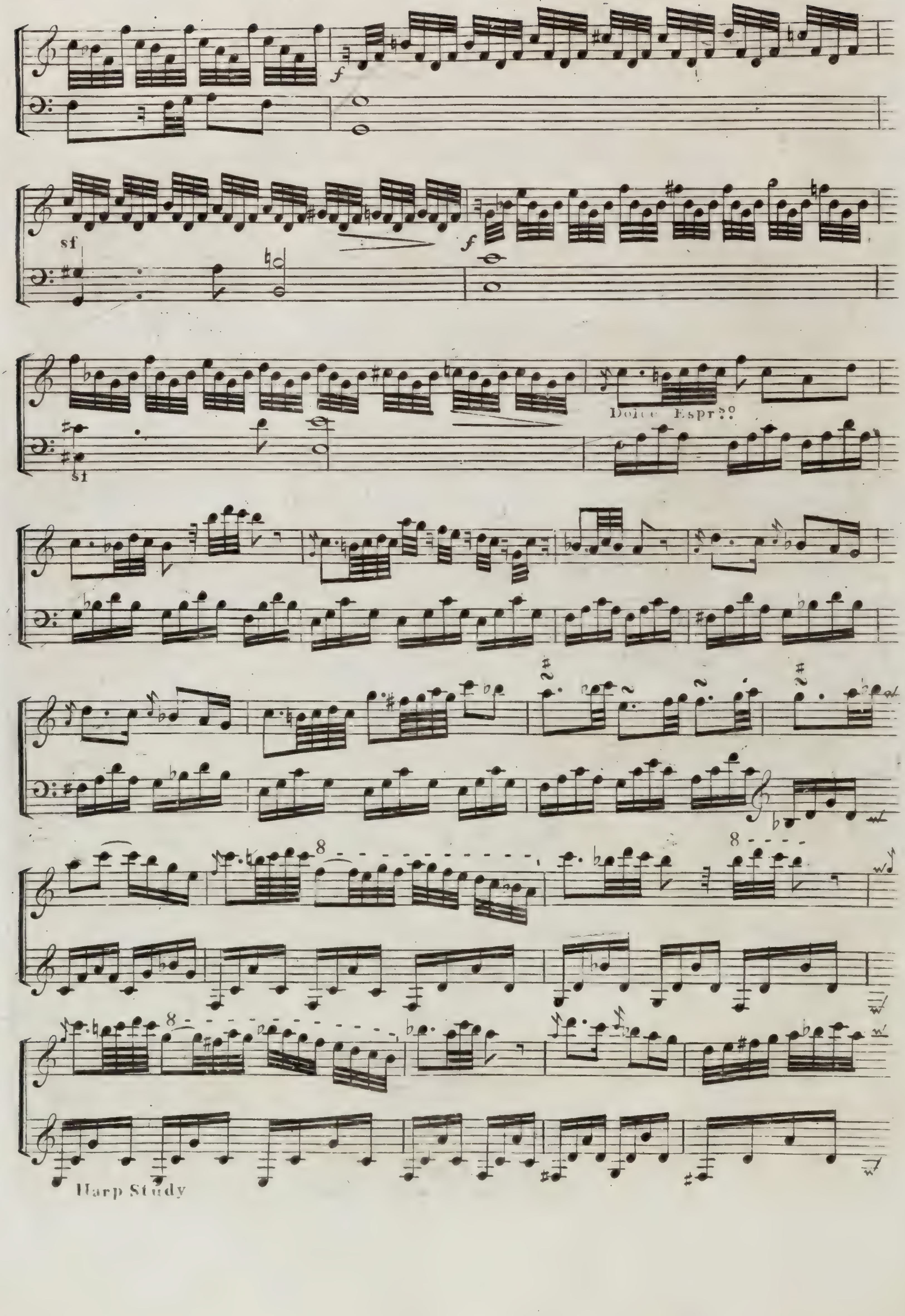

ff
pp
8
G♯
f
3
G♯
8

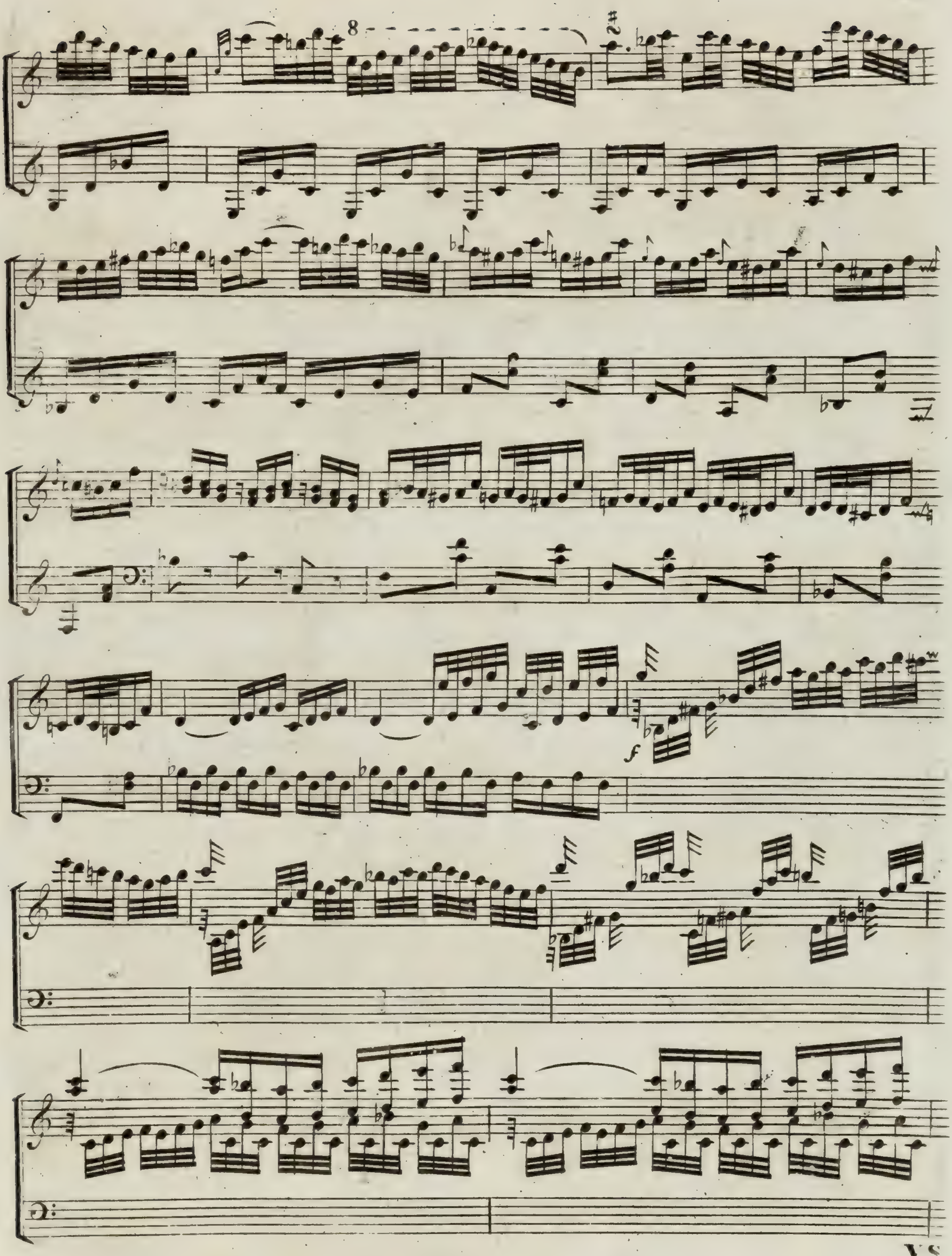



8
f
f
8
Acc.F.
Dec.A
Acc.E.
Dec.F.
8
8
f
Harp Study

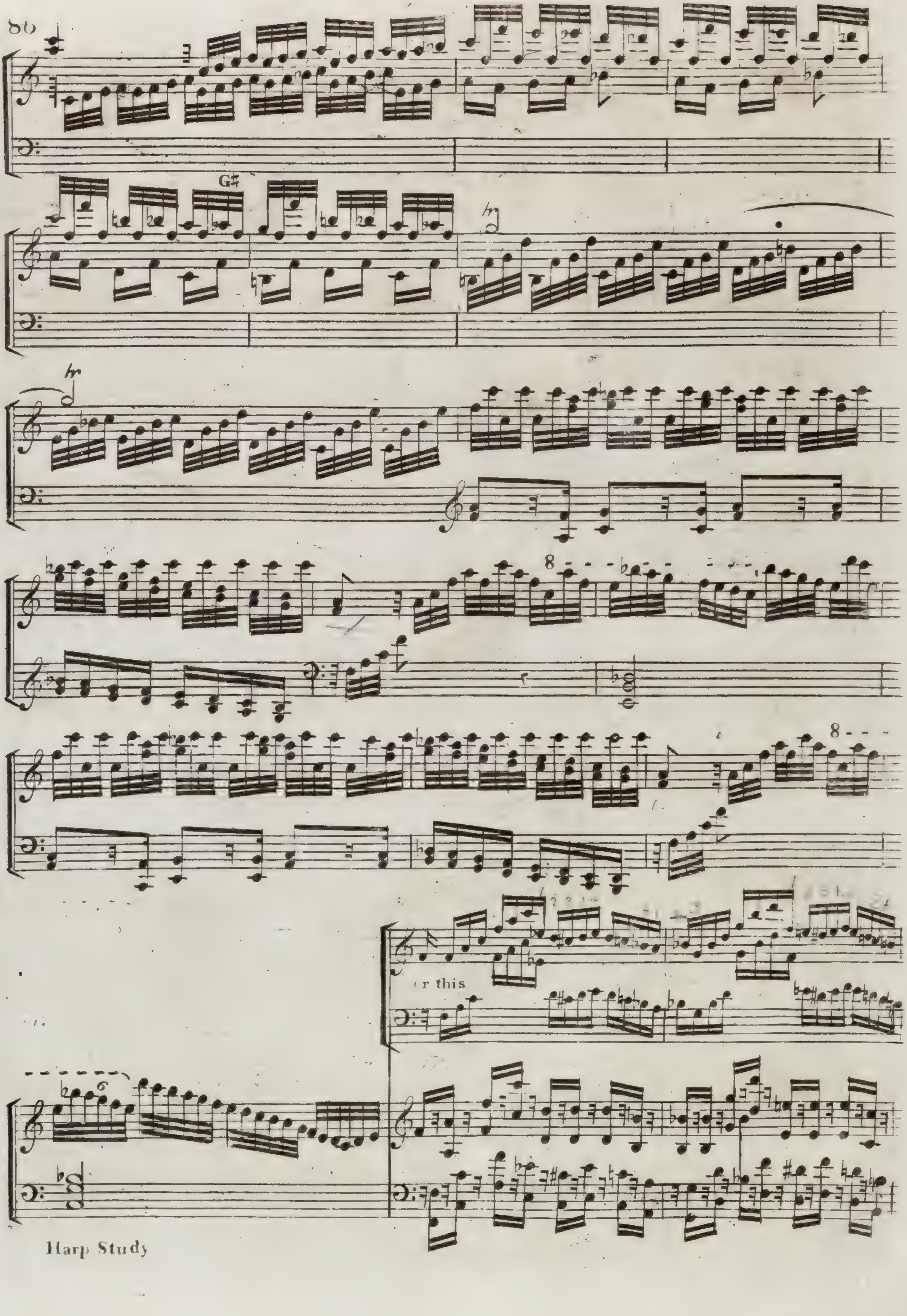


V.S.

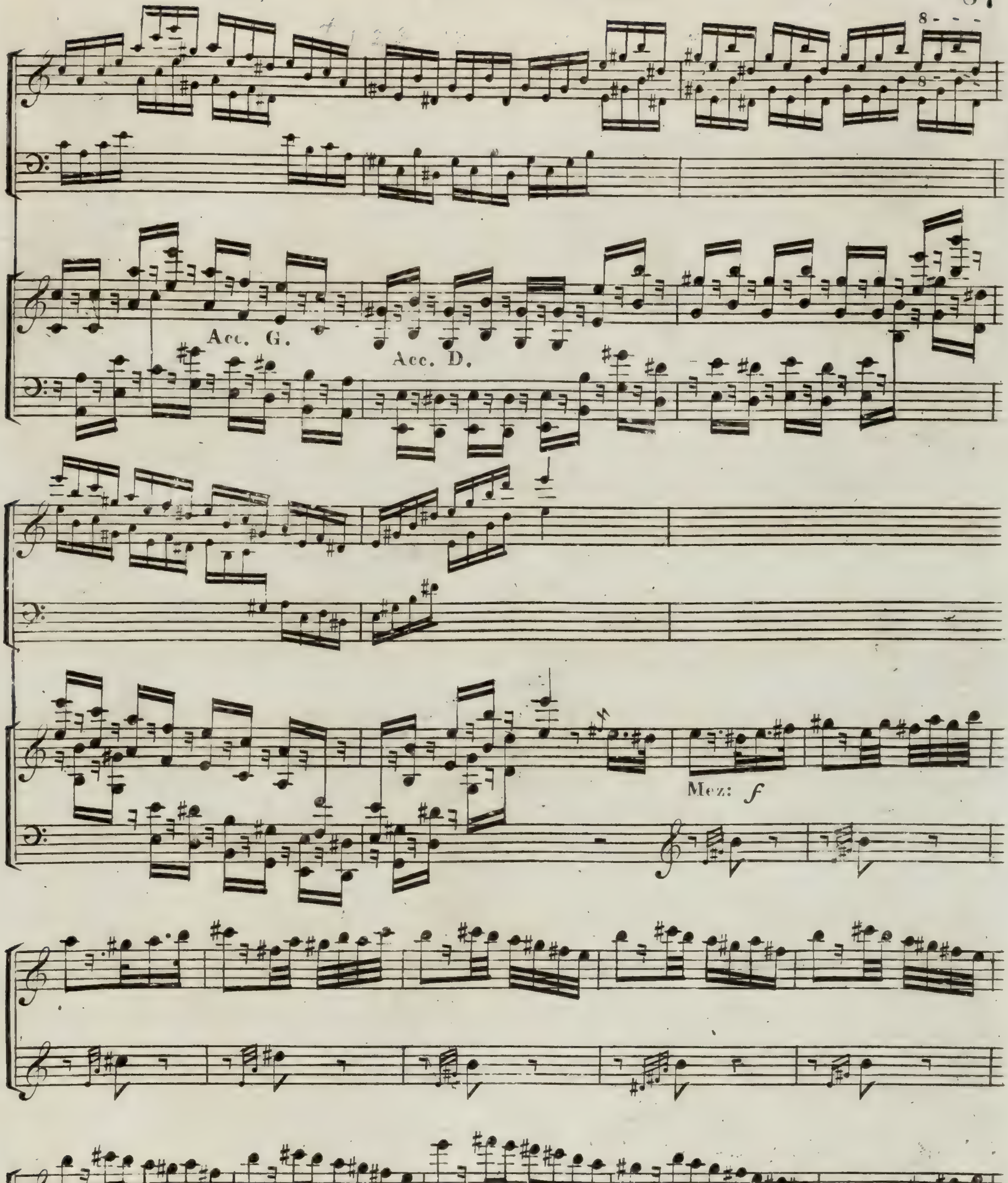

f
sf
f
sf
Dolce Espr?o
8
8
8

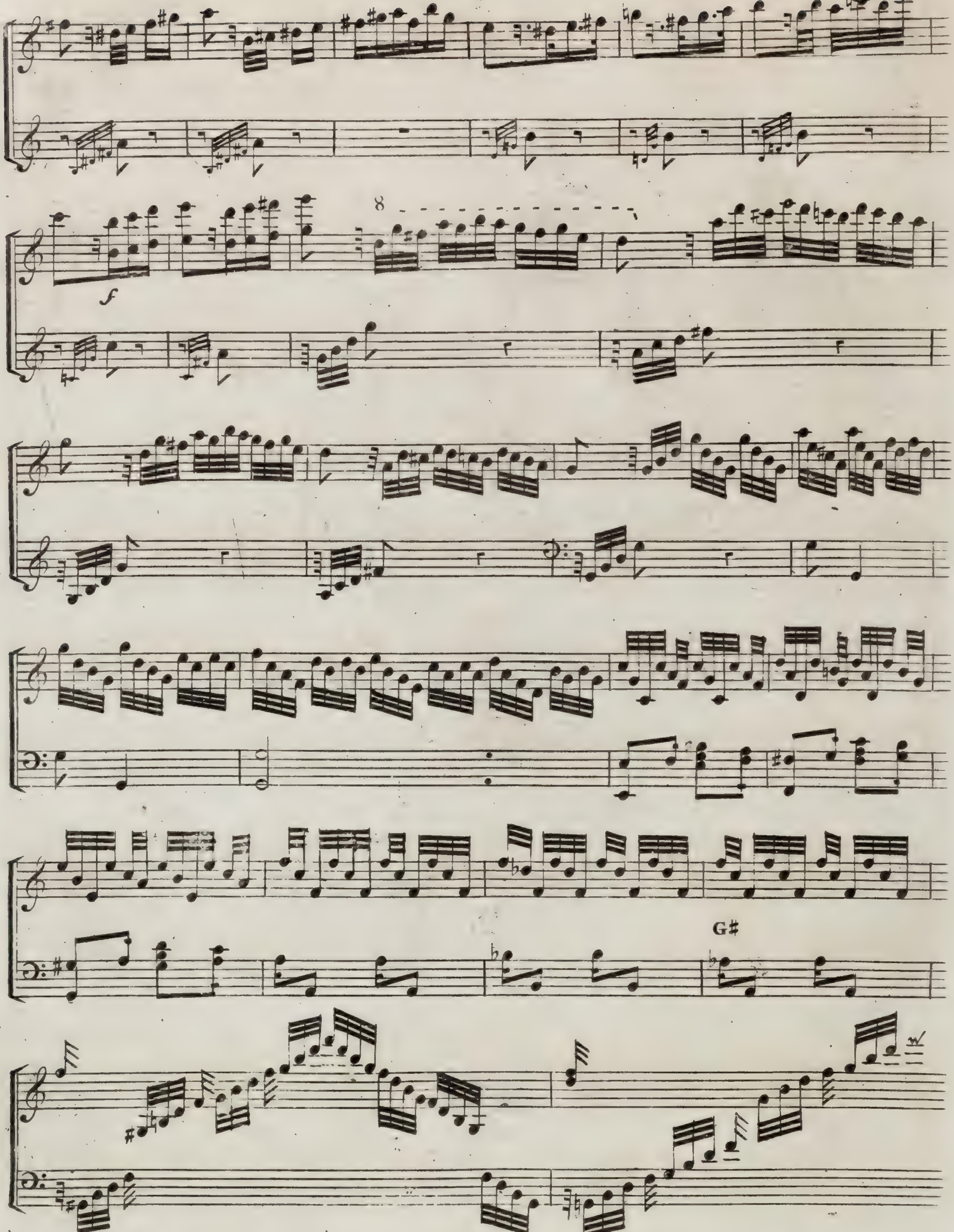


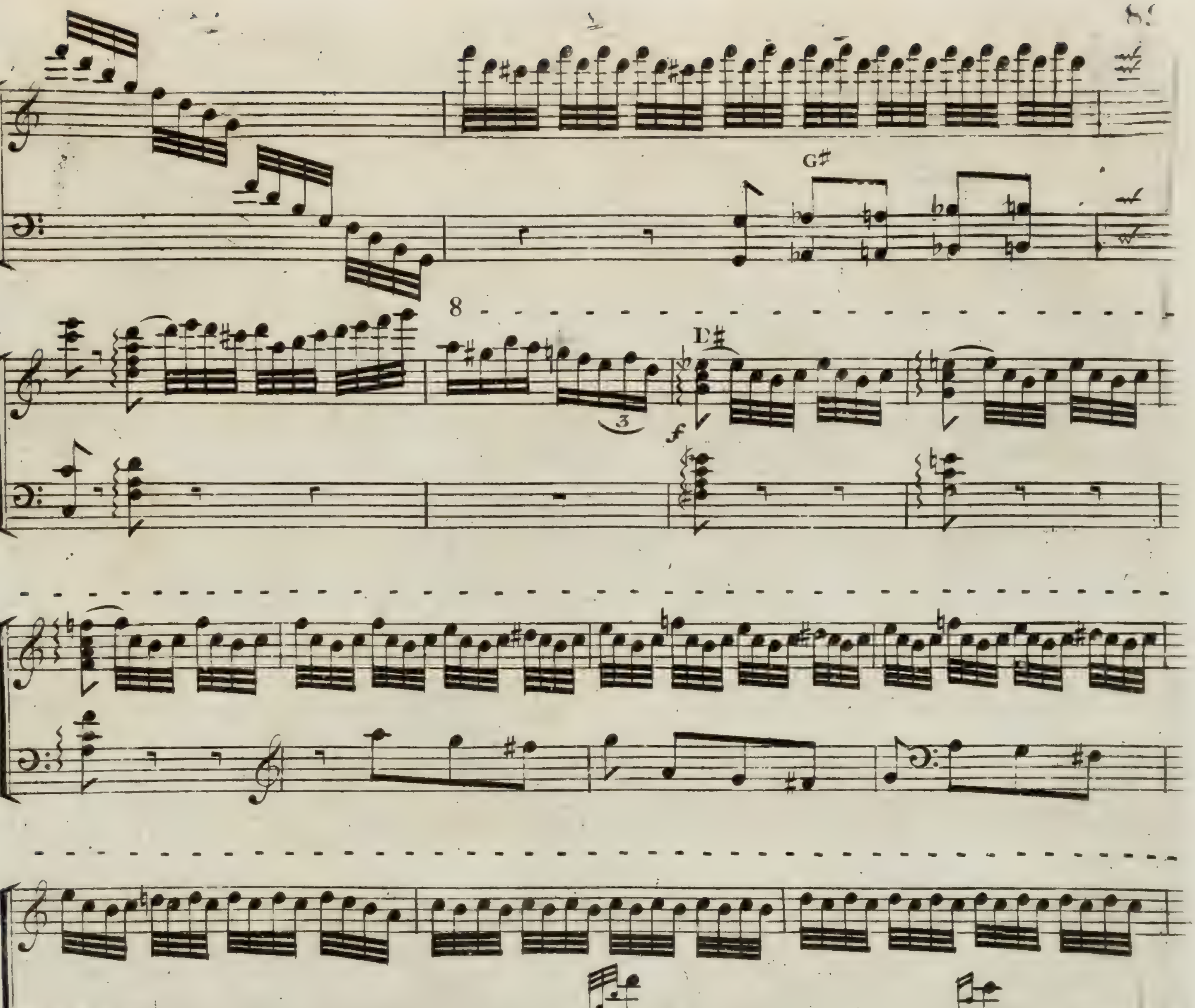
V.S.



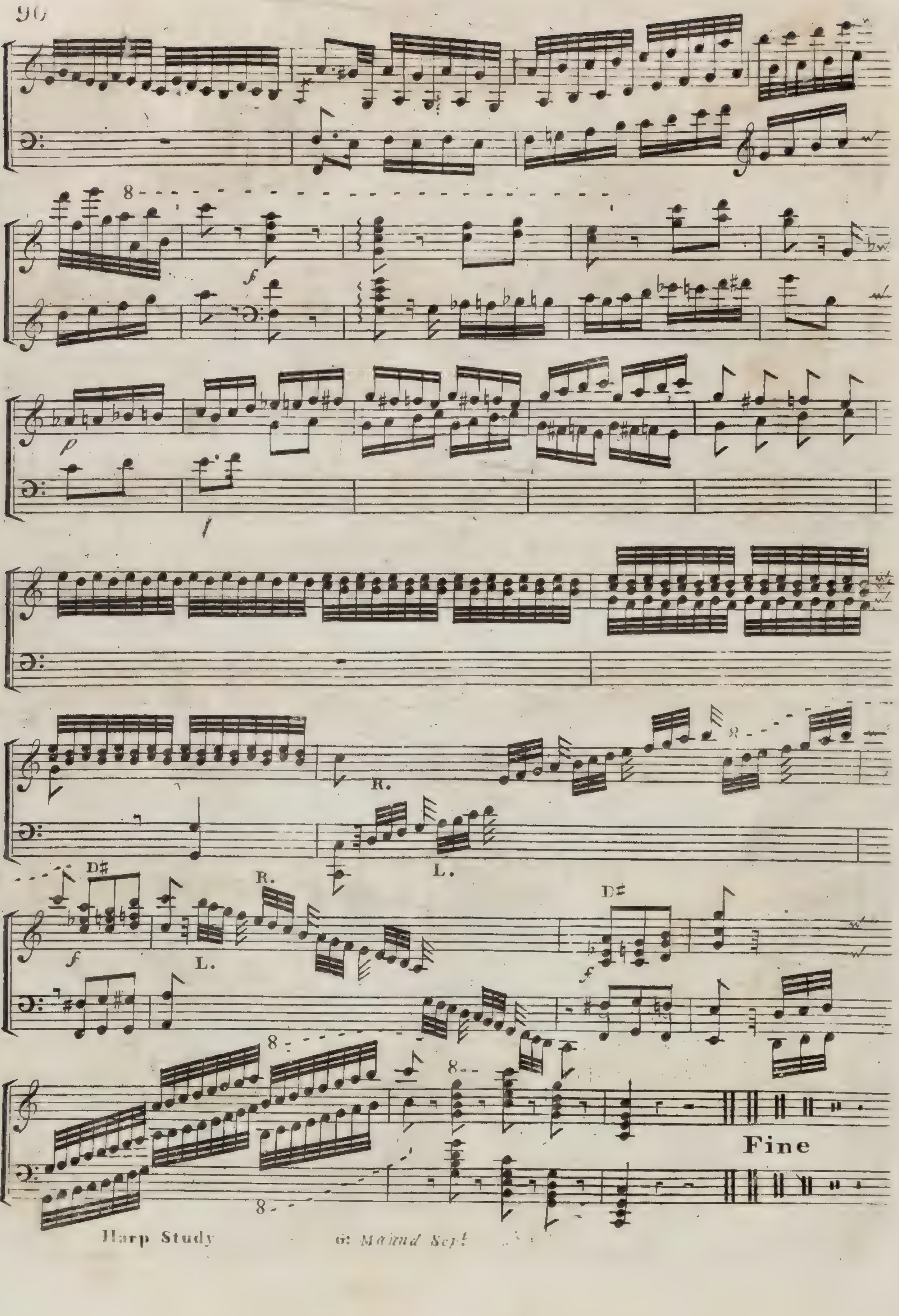
G♯
tr
tr
8
8
or this
6


8
Acc. G.
Acc. D.
Mez: f


8
f
G♯



V.S.


8
R.
L.
D♯
R.
L.
D♯
8
8
8
Fine